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ABSTRACT

Developed from the activities of a summer institute in Texas that focused on "The Odyssey," folk and fairy tale, and folk rhyme, this resource guide presents 50 lesson plans offering a variety of approaches to teaching mythology and folklore to elementary school students. The lesson plans presented in the resource guide share a common foundation in archetypes and universal themes that makes them adaptable to and useful in virtually any elementary school setting. The 13 lesson plans in the first chapter deal with on "The Odyssey." The 25 lesson plans in the second chapter deal with folk and fairy tale (stories are of European, American Indian, African, Mexican American, and Japanese derivation; two units are specifically female-oriented). The 12 lesson plans in the third chapter encompass folk rhymes (most are from Mother Goose). The fourth chapter presents a scope and sequence designed to give librarians a sequential guideline and appropriate activities for introducing and teaching mythology, folk and fairy tales, and nursery rhymes. Each lesson plan typically includes: author of plan; intended grade level; time frame (days and length of individual sessions); general information about the unit; materials needed; and a list of activities. (RS)

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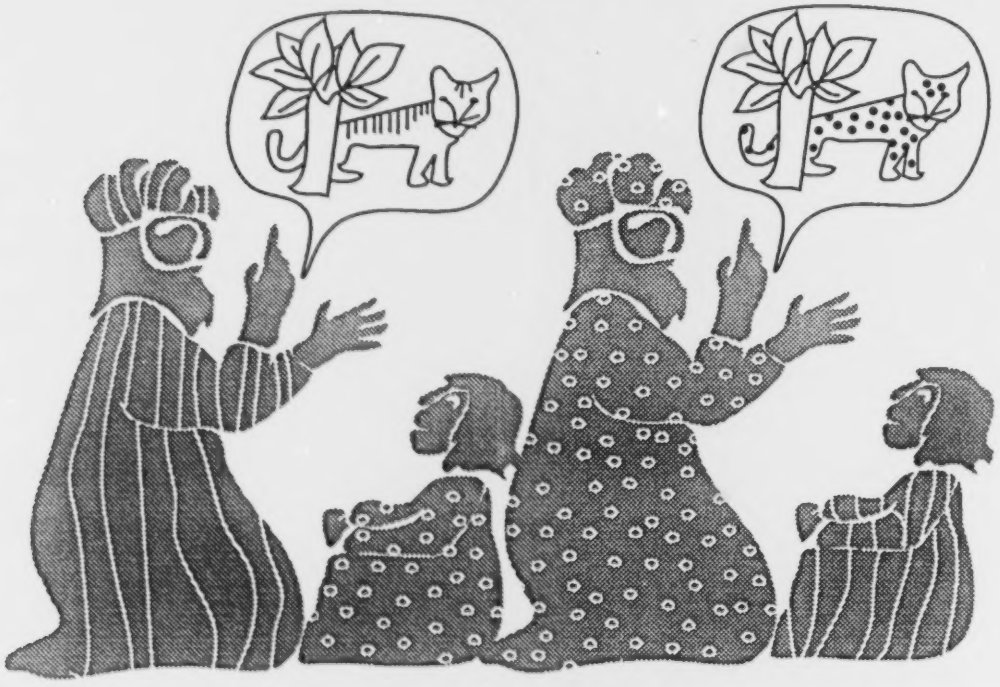
NEH 1989 Summer Institute

From Tales of the Tongue to Tales of the Pen: An Organic Approach to Children's Literature



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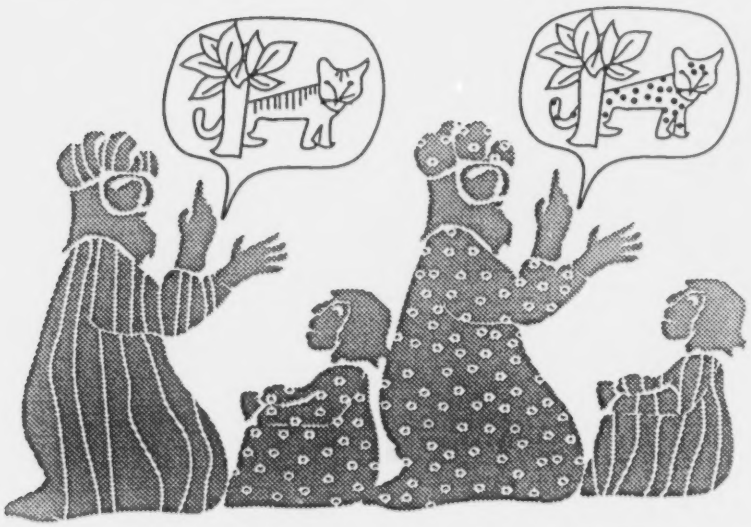
From Tales of the Tongue to Tales of the Pen: An Organic Approach to Children's Literature:

A 1989 Summer Institute



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Teaching Materials Developed by Participants: Mythology, Folk and Fairy Tale, and Folk Rhyme

The National Endowment for the Humanities
and the Department of English
Southwest Texas State University
San Marcos, Texas

Acknowledgment

The contributions in this Resource Guide are the results of the individual efforts of 29 elementary teachers and librarians.

But it is Patricia Margerison who is responsible for the Guide's uniformly stellar quality. Thanks to her, her husband Ken, and her daughter Claire for their commitment to the excellence of this project.

Project Staff

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FROM THE EDITORS

This resource guide grew from the Institute "From Tales of the Tongue to Tales of the Pen: An Organic Approach to Children's Literature," sponsored by the National Endowment for the Humanities and the Department of English, Southwest Texas State University, and held on the University campus July 10-August 4, 1989. During the Institute, thirty elementary language arts teachers and librarians, led by core faculty and visiting scholars, explored four topics: *The Odyssey*, folk and fairy tale, and folk rhyme.

The materials that we present here were developed from the activities of the Institute. In daily presentations and discussions, participants examined familiar materials from new perspectives and discovered new materials as well. Thus, we have included materials on familiar tales such as "Goldilocks and the Three Bears" and "Little Red Riding Hood," as well as those that will engage students in less well known tales such as "Molly Whuppie" and "Li Chi." Just as the focus of the Institute sessions varied, a variety of approaches inform these contributions. One lesson focuses on comparing cultures through similar tales, another on the influence of illustrations, a third on brave women, and others on tales from particular ethnic groups. From the papers that participants wrote in the Institute afternoon sessions come the ideas for some of these contributions; Patricia Plunkett's "Three Bears Comparison" is one such example. Each day ended with an application seminar in which three master teachers interacted with participants to conceive ideas for developing curriculum materials for the ensuing year. Many of the resources and techniques showcased in the application seminars appear in this guide, such as Jean Redpath's "Song of the Seal."

During the 1989-1990 school year, participants, confronted with their individual classes and libraries, began to make the material of the Institute their own teaching material. Rowena Lopez developed "Strong, Stronger, Strongest" for a class fascinated with Hulk Hogan the wrestler. Penny Plumlee, who works with gifted and talented students, contributed lessons to cross the curriculum and encourage divergent thinking. Faye Jarrell, a fifth grade teacher faced with TEAMS, focused on teaching various modes of writing. Cindy Dever and Lucila Garza, who often work as a teaching team, developed their contributions together. Neva Jean Jones' contribution involves cooperative learning, which her district is especially encouraging. Anique Müller Reese focused her contributions around creative dramatics, a personal interest.

These examples suggest the rich variety of approaches to the core material of this Institute. Although these individual qualities give the resource guide uniqueness, the contributions would not be published if they applied only to a particular classroom or library. Their common foundation in archetypes and universal themes makes them adaptable to and useful in virtually any elementary setting. In addition, each contribution offers a variety of writing and extension activities which can be used as presented or modified. Our hope is that these materials will be used throughout Texas to acquaint school children with the rich cultural heritage found in mythology and folklore. Through these challenging reading and writing activities, children can explore the wealth of material from our past.

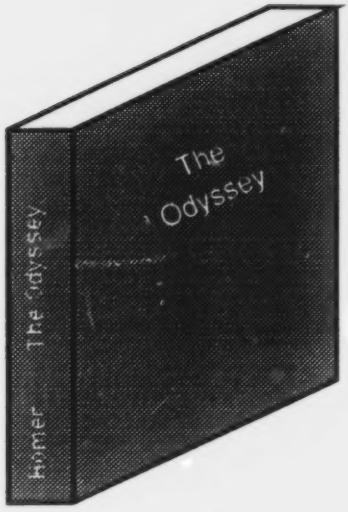
The organization of the Institute itself offered the principle for the organization of this resource guide. Chapter I corresponds to the first week of the Institute with its focus on *The Odyssey*. Some of the contributions in this chapter branch out from *The Odyssey* into other mythology. Chapter II deals with folk and fairy tale. In this chapter some participants wrote a series of

contributions which can be used as separate lessons or as a series for a unit. Chapter III encompasses folk rhymes, the subject of the final week of the Institute. Some of these lessons draw on the material in *Game Rhyme Sampler*, published by Dr. Marilynn Olson for the Institute. Within the chapters the materials are arranged by grade levels.

With the publication of this resource guide, the formal Institute comes to an end, but the work of the Institute continues as these lessons are used. Therefore, it is with warmest regards that we thank the authors of these contributions. We thank each of you for your promptness and attention to deadlines, your revisions, your communications to clear up questions, and most of all for the quality of your work.

We also appreciate the help of Ann Brunson, who typed much of the original manuscript, and Leslie Williams and Jeffrey Gressett, who typed, formatted, and helped to design and edit each page of the final copy. We thank Dr. Paul Fonteyn and his staff in the Office of Sponsored Projects who allowed us to use their facilities, and we are grateful to Sandra Gravitt, Patricia Ragland, and Karen Calvert for suggestions in the initial stages and to Dr. Luan Brunson for editing and proofreading in the final stages. Finally, we thank Mary-Agnes Taylor, whose ideas were the Institute's inspiration.

Patricia S. Margerison, Assistant Project Director
Marion Tangum, Project Director
June, 1990



Ideas for Elementary Learning:

Mythology

STRONG, STRONGER, STRONGEST

Rowena Lopez

Carvajal Elementary
San Antonio, Texas

Grade Level: 1-5

Time Frame: Approximately one week, about 15-20 minutes per day

General Information:

The students in my classroom are very interested in myths and heroes. In *The Odyssey,* Odysseus is a strong man and a hero. Another Greek hero of Greek mythology is Hercules. Many of the adventures of Odysseus relate somewhat to the adventures of Hercules. Both of them had to go far away from home and both descended into the world of the dead. *The Amazing Adventures of Hercules* has many illustrations on each page. Some of the vocabulary is difficult for the students and I read a few chapters every day. The chapters are about two pages each. It takes about one week to complete the book. In the second or third readings of the book I read more pages at a time.

Objectives: The student will be able to tell the cause and effects of certain details in the book. The students will be provided enriching experiences.

Materials: *The Amazing Adventures of Hercules, The Strongest Man in the World* by Claudie Zeff, materials for extension activities, prop--small plastic wrestler.

Reading Activities:

Focus : Show plastic wrestler. Tell students that today and in the following days you will be reading them a story about Hercules, a wrestler like Hulk Hogan except stronger.

Do extension activities after the second reading of the story.

Reading Skill : Cause and Effect

Tell Students that today you are going to talk about "cause and effect" in the book. You are going to list some "causes" and you want them to list the "effect."

CAUSES	EFFECTS
Because Hercules killed his son.	He had to do 12 tasks for King Eurystheus.
Because the goddess Hera was jealous of Hercules.	Hera decided to harm Hercules and put a spell on him.
Because Hercules had to kill a lion.	He made a cloak for himself that was thick and tough.
Because the lion cloak was thick and tough.	It saved his life many times.

Composition Activities:

Look at the picture on page 22 of the Amazon women fighting with Hercules and his men. Describe what you see so someone else can picture this.

Hercules spends a day with you. You had a good time. Write a story about the day you and Hercules spent together.

Extension Activities:

Have the students wear Greek clothes for a day. Provide old white sheets, As an art activity provide the materials so that they can make Greek belts, jewlery, etc.

Art activity : Iron chain - make of black construction paper. Give the students black construction paper. Have them cut it into strips and make paper chains. Let them pretend that this is the chain that Hercules used to kill the bear on page 11 of the book.

STORIES FROM *THE ODYSSEY*

Cindy Dever
Lucila Garza

Spicewood Elementary
Round Rock, Texas

Grade Level: second grade

Time Frame: ten days

General Information: The source of storytelling material for this unit comes from Robin Lister's retelling of *The Odyssey*, a book written and illustrated on a level to which children can relate. The idea for the unit evolved because of the type of learners we have this year. They are good critical thinkers, but are lacking sophisticated decoding and vocabulary skills that allow them to read independently the outstanding literature we want to use in our whole language program. Consequently, the timing of our NEH studies last summer in the oral storytelling tradition was perfect for allowing us an alternative method in presenting stimulating literature to our students. The next four lessons are based on individual Chapters: "Demodocus Sings of the Wooden Horse," "The Cyclops," "Circe," and "Scylla and Charybdis."

Chapter 4: "Demodocus Sings of the Wooden Horse" pp. 16-19

Materials: Lister, Robin, retold by, and Alan Baker, illustrator. *The Odyssey*. New York: Doubleday, 1987. We chose *The Odyssey* by Robin Lister because we found it to be an accurate retelling appropriate for intermediate grades and easily adapted to the primary level. The rich vocabulary was within our students' instructional level when presented in context and quickly was used on an independent level as they became familiar with the stories through the storytelling medium.

Objective: The learner will predict appropriately logical outcomes based on the clues in the story; the learner will develop listening skills to make logical predictions for events in the story.

Procedure: DAY 1:

Focus: Poster of the wooden horse.

Modeling/Explanation: Pair a large child and a small child and suggest some physical contest between the two of them. Ask for predictions as to who will win. Give reasons why.

Oral flannelboard game of "Who Dun It?" Discuss logical clues. List them.

Vocabulary:

Troy	Paris	triumph
Trojan	Helen	temple
siege	Priam	gratitude
Zeus	morale	slaughter
Menelaus	cunning	assault

Storytelling: Tell the story up to the point of spending the night in the wooden horse within the city of Troy.

DAY 2: Review: Recap the story and summarize the skill of predicting.

Divide the class into two groups for a role-play. One group will tell how they feel now that the Greeks are gone and what plans they have for the future. The other group will be the Greeks. They will act out how they are feeling inside the wooden horse. Both groups should predict future outcomes.

Extension: Pretend you are one of the Greek warriors who spent the night in the wooden horse. Write a letter to a friend describing the horse from top to bottom. Also describe what it was like to hide inside the horse.
Make paper maiche horses.

Chapter 5: "The Cyclops"
pp. 20-29

Materials: Lister, Robin, retold by, and Alan Baker, illustrator. *The Odyssey.* New York: Doubleday, 1987.

Objectives: The learner will understand the importance of logical sequencing in writing.
The learner will use listening skills in order to sequence events chronologically from the story.
The learner will pinpoint signal words used in sequencing.
The learner will employ signal words and logical sequencing in his own writing.

Procedure:
DAY 1: Focus: Cut out model of Polyphemus. Discuss the giant and relate to the lesson of the day.
Modeling/Explanation: Discuss examples of sequencing in the students' everyday lives--method of dressing, school day schedule, etc. Discuss signal words--"first," "second," "next," "last," "finally," etc.

Vocabulary:

ewes	despondent	survivors	Cyclops
salvage	abundant	devour	Poseidon
hideous	bleating	boulder	cower
harbor	curiosity	bulbous	ram
huddled	investigate		

Storytelling: Before relating the story, tell the children that they will be responsible for providing the sound effects for--the wind, the sheep's bleating, the giant's drinking the wine, and the screams of pain from Polyphemus--throughout the story. Then, tell the story up to where the giant is blinded.

DAY 2: Summarize importance of sequencing correctly and the use of signal words. Recap the part of the story that was told yesterday.
Guided practice--whole group. Take pre-written sequenced events from the Polyphemus story and arrange in proper order.
Guided practice-- cooperative groups. Work in groups to make a list of events that could happen in the story. Events should follow logically the following signal words written on tagboard--"first," "next," "then," and "last."
Groups present events. Check for logical use of signal words and order of events.
Tell the rest of the story.
Students independently sequence the events of the rest of the story.
Students write their own endings to the Cyclops story or add another Odysseus/Cyclops adventure. Draw pictures to accompany their writing.

Chapter 6: "Circe"
pp. 30-38

Materials: Lister, Robin, retold by, and Alan Baker, illustrator. *The Odyssey.* New York: Doubleday, 1987.

Objectives: The learner will understand the definitions of fact and fantasy in order to distinguish between the two.
The learner will employ listening skills in order to chart factual versus fantasy material.
The learner will recognize fact versus fantasy in other stories.

Procedure:

DAY 1: Focus: Map of the journey of Odysseus. Locate Ithaca, Troy, the Island of the Cyclops, and Circe's Island.

Modeling/Explanation: Model by showing cartoons with real characters versus fantasy characters. Ask students to list everything that is real in the picture and everything that is not real.

Pass out cartoons on index cards. Have students all turn them over at once. Tell if they are fact or fantasy.

Map study: Compare the map of the journey of Odysseus with a real map of that area of the world. Ask, "What is fact and what is fantasy?"

Vocabulary:

Circe	comrade	Eurylochus
Odysseus	sty	goddess
swine	Hermes	enchant
stag	moly	potion
wallow	mortal	bewitching
herb	alien	

Storytelling: Students provide sound effects for--pigs, wand waving, noise of Hermes, pulling up moly. Tell the story.

DAY 2: Recall the definitions for fact and fantasy. Recap the story.
Go through the story and chronologically chart the most important events. List them in two columns, those that are factual and those that are fantasy,
Writing--You are Circe. Create a potion. Tell who it is for (older brother or sister, teacher, parent, etc.) and describe its effects.

Example: Ingredients-real Ingredients-fantasy

Chapter 8: "Scylla and Charybdis"
pp. 44-49

Materials: Lister, Robin, retold by, and Alan Baker, illustrator, *The Odyssey*. New York: Doubleday, 1987.

Objectives: The learner will deduce the definition for a simile.
The learner will recognize similes in an oral tale.
The learner will employ similes in his own writing, in part using vocabulary words introduced with the story.
The learner will exhibit critical thinking skills through group discussion of the story.

Procedure:

DAY 1: Focus: Poster of Scylla. Map of the journey of Odysseus.

Modeling/Explanation: Have a large poster of the three Sirens. Have the picture on one side of the poster and on the other side list descriptive phrases, each starting with like or as.

Pull from the students, "What is alike in each of the phrases?" Once they have decided, put the definition of a simile on a transparency to use with an overhead projector.

Students fill in index cards to complete similes (his face is as white . . . as snow.) Trade with partners to see if they followed the guidelines.

Vocabulary:

relief	turbulent	vengeful
exhaust	irresistible	frenzied
devoured	heaving	hags
hesitated	swaying	shrieks
perilous	chaos	glistening
yelping	Straits of Death	unscathed
murky	dank	

Storytelling: Sound effects for the students to act out as the story is told--wind, the splash of oars, exhausted sighs, Sirens, shrieks, yelping. Tell the story.

DAY 2: Recap the story.

Discussion:

1. What was the name of the story and the major character? Show on the map where the story happened.
2. Summarize the story.
3. Design another method for Odysseus to get safely past the Sirens.
4. What would have happened if Circe had not warned Odysseus about the Sirens?
5. One day out of the year Scylla and Charybdis will not harm you. What questions would you ask them?
6. You are Odysseus. Which path would you have chosen? Why?

Role play the story.

Convert the story to modern day character equivalents your classmates can relate to. Rewrite it as a modern day story.

Bring music to fit in with different parts of the story. Give a logical reason why it would fit in the story.

Describe the picture of Scylla using similies and the story vocabulary.

STORYTELLING AND READING/WRITING CONNECTION MYTHOLOGY

Grade level: second grade **Time frame:** 8-10 days

General Information: This group of myths, like the stories from *The Odyssey* will be recited orally because of our student's inability to read at this level independently. Three of these stories were selected from Mary Pope Osbourne's book, *Favorite Greek Myths*. One was chosen from Ingri and Edgar d'Aulaire's *Book of Greek Myths*. We chose these books because they afforded an ample representative overview of Greek myths.

MYTHOLOGY

Materials: D'Aulaire, Ingri and Edgar. *Book of Greek Myths*. New York: Doubleday, 1962.
Browne, Anthony. *Piggybook*. New York: Alfred A. Knopf, 1986. *The Piggy Book* is about stereotypical roles played by family members and how those roles are altered by the mother's actions. It extends the story of Pandora because it promotes the discussion of feminine stereotypes already addressed in the myth of Pandora.

Objectives: The learner will recognize feminine stereotypes in a Greek myth and will understand how modern culture perpetrates that same stereotyping; the learner will graph jobs, categorizing by sexes.

Procedure:

DAY 1: Focus: An intriguing looking box.

Modeling/Explanation: Slide show or filmstrip on Greek culture.

Resource person: Dr. Jane Archer-Feinstein who is available within a central-Texas radius.

Write or call:

Dr. Jane Archer-Feinstein
11806 Brookwood Rd.
Austin, Texas 78750
(512) 258-5066

Make a list of some things we have learned about the place of women in early Greek culture.

Vocabulary:

curiosity	throbbing	ills
revenge	rustling	shackles
charm	famine	emeralds
deceitful	meddling	rubies
dazzling	foul	amethyst
guile	scaly	sapphires
tunic	shimmer	pearls
swarming	lustrous	

Storytelling: Tell the story of Pandora.

DAY 2: Recap the story.

What are the good qualities of Pandora? What are the bad qualities of Pandora? Back up your answers with reasons. Is a trait necessarily good or bad? Why? How did Pandora suffer for her curiosity? How did man suffer for her curiosity? What consequence is this story in our lives today? Does it have any modern day parallels?

Discuss jobs that men and women do.

Draw a Venn diagram to illustrate jobs that men and women hold.

Write five sentences that reflect how feminist thinking has influenced sexual stereotyping.

Read aloud to the students *Piggybook* by Anthony Browne.

Pandora's box--have students decorate boxes with glass "jewels." Write about the gift--who you would give it to, what are the conditions, what are the consequences of not following the conditions?

"The Four Tasks"
pp. 57-66

Materials: Osbourne, Mary Pope, retold by, and Troy Howell, illustrator. *Favorite Greek Myths.* New York: Scholastic Inc., 1989. We chose Mary Pope Osbourne's book because it afforded an ample representative overview of Greek myths.,

Objectives: The learner will understand the relationship between the cause and effect of an event and will employ listening skills to determine cause and effect of an event.

Procedure:

DAY 1: Focus: Bow and quiver of arrows.

Modeling/Explanation: Demonstrate examples of cause and effect. (Lights go out when light switch is flipped. Blocks stacked too high will eventually topple.) Pass out cards with cause on one card and effect on the other card. Have students match. Ask students for other examples of cause and effect.

Vocabulary:

vilest	exile	rapture
pricked	extinguished	melodically
tormented	envious	briars
passion	loathsome	hastened
vanished	swooned	splendor
grief		

Storytelling: Tell the story. Have the students act out the sound effects for: pricking finger, flying eagle, sleeping, and kissing.

DAY 2: Recap the story.

Make a cause and effect chart. Only list the underlined parts. Ask the students for the appropriate cause or effect.

	CAUSE	EFFECT
1.	People worshiped Psyche	Venus was angry
2.	Cupid pricked finger	fell in love with Psyche
3.	Psyche taken to the top of the mountain	she was taken to a beautiful palace
4.	"if you look at my face	we will be separated forever"
5.	Psyche is lonely	her sisters come
6.	Psyche's wealth and happiness	sisters in a jealous rage
7.	Sisters convince Psyche that her husband is aterrible monster	she agrees to kill him
8.	Oil drops	Cupid awakens
9.	Psyche's lack of trust and breaking promise	Cupid flys away
10.	Psyche goes to Venus	trouble and Sorrow fall upon her
11.	Psyche performs difficult tasks	to be worthy of her husband's love
12.	Psyche's curiosity opens the box	falls into a deadly sleep
13.	Cupid's desire and loneliness for Psyche	leads him to escape and search for her
14.	Cupid puts sleep in the box	awakens Psyche with a kiss

Read Elizabeth Barrett Browning's poem, "How Do I Love Thee." Model how they might write their own similar poems. Let the students write their own.

You are Venus. Create three new tasks. Write about them. Either draw them or work in groups to act them out.

"Journey to the Underworld"
pp. 45-50

Materials: Osbourne, Mary Pope, retold by, and Troy Howell, illustrator. *Favorite Greek Myths.* New York: Scholastic Inc., 1989.

Objectives: The learner will paint word pictures with the use of vivid adjectives as well as employ listening skills to comprehend the story and to detect vivid adjectives used in the story.

Procedure:

DAY 1: Focus: Large picture of the Underworld.
Modeling/Explanation: Review the definition of and functions of an adjective. Give examples. Compare a passage with and without adjectives. Note the difference.

Vocabulary:

slithered	swamp	mutely
descended	mournful	region
ravaged	cavernous	groping
murky	phantom	

Storytelling: This story should be read so that proper emphasis will be given to the vivid word pictures painted by the adjectives used in the story.

DAY 2: Review: Recap the story.
Discussion

1. What character traits does Orpheus possess?
2. What is the lesson to be learned from this story?
3. Could this really happen? Why or why not?
4. What is the purpose of the river?
5. How does the number three weave itself into the story? Can you think of another story in which the number three figured?

Draw a map of the Underworld. Describe it using vivid adjectives. Or, students should pretend they are traveling to the Underworld and describe it.
Work in groups to make models of the three-headed dogs.
Take a tune and write lyrics to it and tape record it.

"The Face in the Pool"
pp. 29-34

Materials: Osbourne, Mary Pope, retold by, and Troy Howell, illustrator. *Favorite Greek Myths*. New York: Scholastic Inc., 1989.

Objectives: The learner will be introduced to and recognize the personality trait of vanity as portrayed in literature.
The learner will employ higher level thinking skills in analyzing the story.
The learner will employ listening skills to evaluate the story critically.

Procedure:

DAY 1: Focus: Mirrors, tape recorded echo.
Modeling/Explanation: Pull other examples from literature of characters exhibiting vanity.
Example: Snow White's stepmother, the Queen. Ask what the characters have in common.

Vocabulary:

embrace	stall	panicked
jovial	glassy	humiliated
conceited	lush	rustling
glades	forlornly	nymphs
whirled		

Storytelling: Tell the story.

DAY 2: Recap the story.
Discussion

1. What was Narcissus' major personality trait? Was it good or bad? Why?
2. Would you like to have a friend like Narcissus? Why or why not?
3. What is the opposite personality trait from being overly impressed with your own looks?
4. How were Echo and Narcissus alike and different?
5. What traits would you like to find in a good friend?

Make a booklet entitled, "Beauty Is . . ." First, discuss where one finds beauty that is other than physical beauty--beauty of the inner person, nature, acts of courage or generosity, in literature, music, and art. Students make "Beauty Is . . ." booklets describing and drawing on each page where beauty is found.

Roleplay--a braggart, a tattletale, a member of the in-crowd, the clothes-horse, etc.

Write a report, using Classical Invention, (The New Jersey Writing Project) telling what an echo is.

THE SEA MONSTER

Sara McKnight

Southwood Elementary
College Station, Texas

Grade Level: 3rd/4th/5th

Time Frame: 3 sessions, 45 minutes each

Objectives: The student will listen to literary selections for personal enjoyment; respond to stories by recalling facts, details and sequencing events; gain an understanding of a Greek myth; and begin to make the transition from fairy tales to myths.

Materials: *The Sea Monster*. Childcraft, 1984 Annual, pages 21-31; scarves and other dramatic paraphenalia. This is a story very similar to the myth of how the young girls were fed to the god of the sea.

Reading and Writing Activities:

SESSION 1: Read story during unit on mythology.
SESSION 2: Using story, have children write a play using the story as the plot and divide class up into the parts for a choral reading.
SESSION 3: After practicing play, perform for the rest of their grade level.

Extension Activities:

Art: Use sea type music and have children paint or draw how the music makes them feel.
Drama: Act out play.
Science: Use during a study of the sea.

JOURNEY INTO THE PAST

Penny Plumlee

Mountain View Elementary
Killeen, Texas

Grade Level: Grades 3-5

Time Frame: One hour initial lesson, activities for other grade levels as applicable.

General Information: Just as Odysseus' journey and the elaborate plans for feasting upon his return reveal a specific cultural impact, so does the jouney depicted in *Sir Cedric* and *A Medieval Feast*. Tell any portion of *Myths to Read Aloud* or provide multiple copies of *The Voyage of Odysseus* (Troll) to supply a rich link to the cultural aspects of *A Medieval Feast* and *Sir Cedric*. Odysseus' journey and festive return to the palace reveal specific cultural signposts of his lifetime. Cultural artifacts in both tellings are readily apparent to the skillful reader (clothing, transportation, feasting, marriage arrangements, special feasting days as well as the quantity and quality of food preparation). Sensitivity to these apparent "musts" of the culture provide a historical bridge to the fictional middle ages of Sir Cedric.

Objectives:
1. To use visual and auditory discrimination during recognition of new vocabulary words familiar to a given historical period.
2. To introduce students to a variety of fictional tales which reveal a journey and/or feasting.
3. To apply logical thinking while identifying foreshadowing and conflict/resolution.
4. To encourage diversity among participants regarding multiple disciplines of study (math, language arts, music, etc.).
5. To encourage additional fictional creations of journeys, feasts and related activities.

Materials:
Alini. *A Medieval Feast*. New York: Croswell, 1983.
Asimov, Isaac. *Words from Myths*. Boston: Houghton, 1961.
Gerrard, Roy. *Sir Cedric*. Hong Kong: Sunburst Books, 1986.
Homer. *The Voyage of Odysseus*. I. M. Richardson, adapted by Hal Frenck. Mahwah, New Jersey: Troll, 1984.
McCauley, David. *Cathedral*. Boston: Houghton Mufflin Co., 1973.
Russell, William F. *Classical Myths to Read Aloud*. New York: Crown, 1989.
Skurzynski, Gloria. *The Minstrel in the Tower*. New York: Random House, 1988.
Smith, A. G. *Easy-to-Make Playtime Castle*. New York: Dover Publications, 1987.
Tunis, Edward. *Weapons*. New York: Crowell, 1954.
Van der Meer, Ron and Alan McGowan. *Sailing Ships*. New York: Viking, 1984.

DAY 1: Show a picture of McDonald's golden arches or another fast food chain logo. Also, provide a photograph or magazine clipping of a credit card, computer cordless phone. Say, "How do these items reflect our culture (Pepsi, Adidas shoes, workout equipment)". Encourage students to anticipate cultural landmarks and items during the reading of *Sir Cedric* (architecture, clothing, transportation, armor, occupations) after showing the front cover and opening pages of the story.

Composition Activities:

DAY 2:
1. Design a wedding announcement for *Sir Cedric* and his bride. Include a map with directions for traveling to the castle in the imaginary kingdom. (Language Arts, Social Studies)
2. Plan the feast to follow the wedding after reading Sir Cedric. If you plan for 200 guests how might the sleeping arrangements be made? (Math)
3. Provide a two day menu for 200 guests. Recipes should be expanded to feed the crowd. (Math)

4. Design Matilda's wedding dress and attendant's gowns. Have some students customize Sir Cedric's suit of armor. (Art)
5. What dowry might be provided? Where would they travel on their wedding trip? How would they travel and which servants and equipment would be needed for their extended visit?

Extension Activities:

1. Challenge students to list movie titles or songs which reflect the culture of a specific time period. ("Coming to America", "Deep in the Heart of Texas")
2. After reading *Sir Cedric*, allow students to build a "vocabulary bridge" to our present day. Supply words which are included in the text and seem unfamiliar or unusual in our immediate culture (moat, whilst, dowry, armor, blackberry wine, cucumber sandwiches, knights [Why weren't they called days?], manor, clergy, peasant, cathedral, gargoyles [half-human/half-animal sculptures used as waterspouts to drain rainwater])
3. Design your own castle and gargoyles.
4. Imagine a day of family life in the middle ages. Write it from a child's point of view.
5. Investigate to find out how a portcullis was used for protection; a turret; a keep; a bailey; and flag of a family. (Social Studies)
6. Create a castle from construction paper and paper towel tubes. Display the family flag and write the dimensions of the castle and describe all family possessions of land and agriculture.
7. Elaborate on the weapons used and transportation modes of Odysseus during his journeys. Chart it on a map made by students.

A GREEK STORY AND A ROMAN STORY

Priscilla Benjamin *Southwood Valley Elementary*
College Station, Texas

DAUGHTER OF THE EARTH: A Roman Myth

Grade Level: 4-5 **Time Frame:** 3 Language Arts periods of 45 minutes each

General Information: This book could be presented in conjunction with a study of the seasons and astronomy.

Objectives: The students will draw their own idea of the underground after examining the illustrations in the book.
Write a modern myth explaining some event in nature.
Design puppets; write a play to dramatize the story.

Materials: *Daughter of Earth* by Gerald McDermott, Delacorte Press, 1984.
Art supplies, materials to make stick puppets, scenery for play set.

Activities:

Introduce myths and their place in folk literature. Briefly focus on Roman life 2000+ years ago. Show architecture; discuss government and life of various classes of people. Where did myths fit into this society?
Gerald McDermott, Caldecott winning illustrator, likes the common theme of heroes in myths. Heroes in the stories gain victory over a supernatural force and help humans. Have students notice how color adds to the story.
Read the book. Focus on illustrations as the book is shown a second time.
Why was the myth begun?
Write the names of the gods and goddesses mentioned in the story. Have some students complete some brief exploration in the encyclopedia to find the characteristics of those mentioned.
Share a pomegranate with the class. What did it symbolize in Roman society?

Extended Activities:

A. The students will draw their own version of the underground world of Pluto.
B. The story explained to ancient people the changing of seasons. Write a myth explaining another phenomena of nature, such as phases of the moon, day/night, thunder, volcanoes, earthquakes.
C. With the class divided into three groups, perform a dramatic production of the story. One group will design stick puppets to represent the characters. Another group will make scenery for theater. The third group will write the play, choosing important parts of the story to dramatize. Double (or triple) cast the play so that everyone has a chance to perform.

ODYSSEUS AND THE GIANTS

Grade Level: 3 **Time Frame:** 3 Language Arts periods of 45 minutes each

General Information: Children have always been fascinated by giants. The man-eating giants from *The Odyssey* were some of the first in folk literature. This story becomes the basis for the study of other giants.

Objectives: Explore one of the first "giant" stories.
Describe a giant.
Working in a group design a giant.
Recreate the story using plastic figures, sand tables, boats, and water.

Materials: *Odysseus and the Giants: Tales from the Odyssey*. Written by I.M. Richardson. Illustrated by Hal Frenck. Troll Associates, 1984.
Paper cut 12 x 18, crayons, sand tables, balsa wood, cloth for sails.

Activities:

The Odyssey could be the beginning of a unit of myths, folktales, or tall tales. This story represents the beginning of the "giant" genre. Briefly tell the story of Odysseus and his journeys.

Read the story.

Odysseus and his men had not been home in ten years. How had their homes changed in that time?

The king of the Island of the Winds controlled the winds. What kind of winds did he give Odysseus when Odysseus and his men left the island? How were the winds given to Odysseus?

Find Ithaca on a map. What sea were they sailing around in?

What did the people of the Island of Giants like to eat? How tall was the door to the castle?

Imagine you were surrounded by giants. How would you feel? Could you reason with them?

Compare this "giant" story to another, such as "Jack and the Beanstalk" or "Paul Bunyan."

Extended Activities:

Using all five senses describe the giant. What does he/she look like? Describe the smell. How does it sound? What does it feel like? Did you taste it? If so, what did it taste like? Write a descriptive paragraph of your giant. Complete the activity by sketching an illustration of your giant.

Divide the class into groups of 6-7. Give each person a piece of paper (12 x 18). Each group will divide a giant into 6-7 parts. Each student will draw a body part (head, above waist, legs--2 people, arms--2 people). Combine all into one giant for display.

Divide the class into 3 groups to design the escape of Odysseus and his men from the giants. With plastic figures brought from home and using a sand table (for each group), design the setting with the harbor with the cliffs from which the giants throw the rocks. Boats could be made from balsa wood with small sails of cloth.

MYTHS IN THE INTERMEDIATE GRADES

Carla Lukachik

Alkek Elementary
Bandera, Texas

NEW ENDINGS FROM OLD BEGINNINGS

Grade Level: Fourth and Fifth grade

Time Frame: Three days

General Information: This is one of the first lessons I used in my unit on myths. I had already introduced *The Odyssey* and given background information on the story. Fifth graders love monsters, the more gruesome, the better, so I led into the Cyclops story for our first formal writing assignment.

Objectives: Students will be able to write a creative ending to a familiar myth.

Materials: Low, Alice. *Greek Gods and Heroes.* New York: Macmillan Publishing Company, 1985.
Packard, Mary. *Macmillan Instant Activities Kit.* Myths and Legends. New York: Macmillan Educational Company, 1984.

Macmillan Instant Activities Kit (Cyclops pictures)

Activities:

A. LITERATURE PRESENTATION:

DAY ONE: Teacher reads the story of Polyphemus from *The Macmillan Book of Greek Gods and Heroes,* page 153. This is an excellent book to use in the intermediate grades because it is easy to read and yet stays very close to Homer's version of *The Odyssey.* As the teacher reads, students illustrate Odysseus and his men trapped inside Polyphemus' cave. The teacher should stop reading right after Odysseus blinds Polyphemus and Polyphemus has told his fellow Cyclops that "no man" is down with him in his cave.

B. DISCUSSION QUESTIONS: Teacher then instructs students to decide who they want the victor to be (Cyclops or Odysseus?) and why they decide upon this character. The students brainstorm the "how" of the ending. If they decide the Cyclops was to be the victor, they must explain how he was going to defeat Odysseus. Questions: Would Polyphemus call to his father for help? How could his father help? Would Zeus come to Polyphemus' rescue? If they decide that Odysseus was to be the winner, how could he defeat the Cyclops? Questions: Would he use his brain or would he rely on outside gods for help? Would his men be saved also?

Allow the students a thirty minute period to write ideas for a new ending in rough draft form.

DAY TWO: Students revise and work on rough drafts for fifteen minutes. Exchange papers and a peer reads ending orally. Peers help edit rough drafts. After final revision, students rewrite endings as formal papers.

DAY THREE: Students compare their original endings to Homer's ending. Questions: How are the endings similar? How are the endings different?

Extension Activities:

A. Students illustrate their original endings.
B. Students read their endings orally and then practice telling them to the class.
C. Cyclops cookies are made and served.
D. Students write an essay comparing the likenesses and differences of Homer's ending to their own endings.

CHARACTERIZATION: THESEUS AND THE MINOTAUR

Grade Level: Fifth through Seventh **Time Frame:** One to two days

General Information: This lesson evolved after my fifth grade students were very familiar with mythological characters and were beginning to work with legends. The students were familiar with describing characters using figurative language, but were not familiar with authors' methods of revealing a character's looks and personality. The story, "A Hero's Promise," had been read and discussed prior to the lesson.

Objective: The student will be able to recognize the three ways authors use to reveal a character's looks and personality.

Materials: *East of the Sun*. HBJ Literature Program. Dallas: Harcourt Brace Jovanovich, Publishers. 1986.
Low, Alice. *Greek Gods and Heros*. New York: Macmillan Publishing Company. 1984.
Packard, Mary: *Macmillan Instant Activities*. New York: Macmillan Publishing Company. 1984.
Poster of the Minotaur and Theseus from *Macmillan Instant Activities Kit*; Myths and Legends.
Transparencies of selections taken from "A Hero's Promise."

Activities:

DAY ONE:

A. INTRODUCTION: To refresh students on the importance of characterization in reading, we played a game in which the class was divided into five groups of four or five students. The "writer" of each group was given a card with a famous mythological character's name. The group was given a card with a famous mythological character's name. The "tellers" were to give characteristics of the hero to the "writer," who wrote them down. After two minutes, the "speaker" stood and read the list to the class. The class guessed the name of the character being described. This activity led to the question: Teacher: "How do we know the characteristics of each of these heroes?" Students replied, "Research, study, projects" which all involved reading. The above led to the stated objective.

B. PRESENTATION: Using three examples from "A Hero's Promise"; *East of the Sun* on an overhead, the students were able to see how an author can use:
1. another character's actions and talking
2. character's actions and talking
3. author himself talking and describing to reveal Theseus' looks and personality.

C. INDEPENDENT ACTIVITY: Teacher gave page number and paragraph from a passage of the story. Student read the passage aloud and discussed what they learned about Theseus' character and what methods previously described (one, two, three) the author was using.

D. CONCLUSION: To evaluate student learning, students were told to put heads down and listen. Teacher read from selected passages from "Myths and Legends" by Macmillan. If the author was using method one, students held up one finger; for method two, two fingers were held up and for method three, three fingers.

DAY TWO

Extension Activities:

A. Teacher could extend this lesson by having students go back and identify how the author let the reader know about the Minotaur in the same story. Student selects two examples from story; tells what he learned about Minotaur and how the author revealed this in a written composition.

B. Teacher could discuss how an illustrator can reveal a character's looks and personality.

NORSE MYTHOLOGY

Grade Level: Fifth through seventh grades **Time Frame:** One to three days.

General Information: This lesson was used as the introduction to Norse mythology and was a class observation. It can be used at any time, but worked especially well after working with Greek and Roman myths. Students should be familiar with characters in Greek and Roman myths. Students need to understand that, although Greek and Roman myths are the most widely known, other countries also have their own myths that help explain their world.

Objectives: Students will be able to identify characters in Norse mythology and the magical kingdom in which they live. Students will be able to explain sunlight and moonlight according to Norse mythology.

Materials:

Packard, Mary. *Macmillan Instant Activities Kit*. Myths and Legends. New York: Macmillan Educational Company, 1984.

Transparencies of Kingdom Catastrophe, Norse Characters, Yggdrasil Kingdom, and Wise Eye; all from Instant Activities Kit.

Large map or globe.

Poster of Yggdrasil kingdom.

Activities:

A. INTRODUCTION: Teacher introduces the lesson by using world map and "flying" from Greece up to the Scandanavian countries. Teacher reviews Greek and Roman myths and why they were used: to explain natural phenomeon that the people did not have the scientific knowledge to understand. Teacher tells the story of Vikings and relates to social studies. Tell the story of the kingdom of Yggdrasil (and use the poster of Yggdrasil) and introduce the characters as you point to specific places on the poster. Put a list of Norse mythological characters and their jobs on the overhead and read orally as students read from handout.

B. GROUP ACTIVITY: Students work in groups of four or five. Teacher tells the story of a giant earthquake that has hit Yggdrasil. All of the characters have been shaken from their homes and no one can speak until the characters are back safe in their proper kingdoms. Teacher gives each group character slips and blank Yggdrasil kingdom. Students put characters back in proper kingdoms. Students say, "Norse," when they are completed. Winning group fills in the blank kingdom on the transparency.

C. INDEPENDENT ACTIVITY: Students match characters with descriptions. (Matching exercise: use "Myth Match" from *Macmillan Instant Activities*, page 55, students complete individually.)

D. COMPREHENSION: Students read "Wise Eye" (from *Macmillan Instant Activities*, page 55), silently, while teacher reads from overhead.

E. DISCUSS story orally and discuss word "sacrifice."

F. COMPOSITION: Students are challenged to write a composition with the following question as the story starter: Question: "If you were offered a drink from a well of wisdom, what would you be willing to "sacrifice"? Explain why.
Brainstorm and Pre-write.

G Team edit, proofread, rewrite. Composition is turned in as a formal paper.

Extension Activities: Students create their own mythological kingdoms. Use Mount Olympus and Yggdrassil as examples. Include a map of kingdom, description of characters, and a brief legend explaining a natural phenomenon.

HERO ADVENTURES

Vera Vandegrift

Pershing Park Elementary
Fowler Elementary
Killeen, Texas

Grade Level: Grades 5 and 6; TAG 4 and 5

Time Frame: Four direct lessons of 20 - 30 minutes; one to two weeks in writing and extension activities.

General Information:

Summary: A selection of the adventures of Odysseus, the Greek hero, and Anpao, the native American hero, will be presented and compared in the development of the hero theme.

Appraisal: Some materials are designed for teacher reading aloud. The audio cassette is read by the author, a very effective method of presentation. A large group of books will be available for research and a challenge for additional reading. Some extensions are suitable for gifted classes. The most important and recommended text is *Classic Myths to Read Aloud.*

Reading Considerations:

Reading Level 5 and 6; Interest Level 4 - 6

Explain Greek Odysseus and Roman Ulysses. Develop meaning of "Odyssey."

Vocabulary

Ithaca	Agamemnon	Aeolus
Athena	Poseidon	Circe
Zeus	Penelope	Eurylochus
Cyclops	Telemachus	bade
Polyphemus	ogres	Hermes
Charybdis	shrouds	seclusion
Scylla	abated	mantle
Hyperion	nymph	sinew
plummeting	Hermes	crags
vision	precipitous	lavish
incredulously	sludge	abundant

Objectives:

1. To compare two heroes, the Greek Odysseus, and the Native American Anpao.
2. To recognize the important position of a storyteller in the development of folklore.
3. To visualize Anpao as the composite central character of Native American life in North America, who through his adventures serves as a chronicler or folk historian.
4. To interpret the idea that the tales of Anpao and Odysseus are selections of a large body of oral history of a variey of tribal tales of North America and of all the tribes of the Aegean.

Materials: Many libraries contain out-of-print books on *The Odyssey*. Research your individual collections to add depth. These books can bring additional enrichment to the unit.

Anpao: An American Indian Odyssey. Audio Cassette. Random House, 1979.

D'Aulaire, Ingri and Edgar P. *D'Aulaire's Book of Greek Myths*. Garden City, New York: Doubleday, 1980.

Highwater, Jannake. *Anpao: An American Indian Odyssey*. Philadelphia: Lippincott, 1977.

Homer, *Odysseus and the Great Challenge*. I. M. Richardson, adapted by Hal Frencke. Maliuah, New Jersey: Troll, 1984.

_____. *Odysseus and the Magic of Circe*. I. M. Richardson, adapted by Hal Frencke. Maliuah, New Jersey: Troll, 1984.

_____. *The Voyage of Odysseus*. I. M. Richardson, adapted by Hal Frencke, Maliuah, New Jersey: Troll, 1984.

Le Marchand, Jacques. reteller. *The Adventures of Ulysses*. New York: Criteron, 1960. OP.

Martin, Howard N. *Myths and Folktales of the Alabama-Coushatta Indians of Texas*. Austin, Texas: Encino, 1977.

Russell, William F. *Classic Myths to Read Aloud*. New York: Crown, 1989.

Switzer, Ellen A. *Greek Myths: Gods, Heroes, and Monsters-Their Sources, Their Stories and Their Meanings*. New York: Macmillan, 1988.

Thorne, Ian. *Monster Tales of Native Americans*. Manlcato, Minnesota: Crestwood House, 1978.

Librarian/Teachers Native American Resources:

Clark, Ann Nolan. *The Desert People*. New York: Viking, 1962.

Robinson, Maudie. *Children of the Sun: The Pueblos, Navajos and Apaches of New Mexico*. New York: Messner, 1974.

Tamarin, Alfred and Shirley Glubok. *Ancient Indians of the Southwest*. New York: Doubleday, 1975.

Warren, Besty. *Indians Who Lived in Texas*. Austin: Steck-Vaughn, 1970.

Watson, Jane Werner. *The First Americans: Tribes of North America*. New York: Pantheon, 1980.

Reading Activities:

LESSON 1: Introduce hero tales and read aloud "The Greeks Set Sail" and "Circe's Palace."

LESSON 2: Read aloud "The Perilous Voyage Homeward" and "The Return of Odysseus."

LESSON 3: Discuss Native American story telling; set stage for listening to side 1 *Anpao* audio tape, 30 minutes.

Extension and Writing Activities:

LESSON 4: Listen to side 2 *Anpao*.
Discussion and Extension Activities

Composition Activities:

Recall simple objects and visualize them with closed eyes. How would someone who has never seen these items describe them? For example, an audio cassette of music might be the singing wind. Make a list of these to share with the class.

What is a hero? Analyze the qualities and write a description in a job announcement.

Pretend you are making a journey to strange lands and are hearing oral tales for the first time. Write down a hero tale of adventure.

Consider story elements that Native Americans living in what is now the state of Texas would include in their stories. List them.

Extension Activities:

Social Studies

A. Summarize elements of southwestern Native American customs you find in the Anpao adventures.
B. Pick a selection from the Anpao stories and trace it to the tribe/tribes where it originated.
C. Can you identify with any of the tribes where the stories originated? Share your ideas.
D. Research Native American symbols. Write your reports in shape books of important symbols.
E. At an early time in his life, a Native American boy assumes the task of preserving and transmitting the legends of his ancestors. Locate a Native American story. Practice a dramatic delivery of the story and tell it to the class.
F. Research words associated with the stories to discover their histories.
G. The stories from *The Odyssey* were located on many islands. Using the dictionary, find the Latin word for *island*. Add prefixes or suffixes to alter the meaning.
H. Find the root words for nostalgia and trace the history of the word. Odysseus and his men suffered from it. What new words can you make from these roots?
I. What is the history of the word siren? Connect it with the phrase "siren's song."
J. Can you find some American phrases that are similar to the two dangers of Scylla and Charybdis?
K. Native American storytellers are called weavers. Be a weaver and tell an original story or select one from the library to tell.
L. Tell which of the heroes is the most appealing to you. State your reasons.
M. Why are most of the Native American stories associated with animals instead of people? Divide into groups, research, choose animals and make group reports and compile a bibliography of stories of this animal.

Cookery

N. Have a welcome home feast for Odysseus. Serve Greek or similar foods and drinks. Search for recipes paying special attention to ethnic cook books.
O. Would Native Americans share food around the campfire when the storyteller told stories? What would they eat? Make some such as "piki" pancakes and eat them while a storyteller weaves a story.

Art

P. Fabricate a Pueblo storyteller doll from a brown paper bag. Add children to the arms. Remember the mouth must be open. Collect pictures of animals and birds to put in the pocket behind the figure for use in the storytelling.
Q. Construct with cloth, paper feathers, etc. a tribal storytelling costume. Wear it as you weave a story.
R. Create a Native American weaving of Navajo legends using paper, loom or drinking straws, and yarn.
S. Experiment with the Indian art form of sand painting and reproduce a classical Native American design such as Spider Woman, Monster Slayer, or Shy People. Divide into groups, research the origins of sand painting, make group reports and create and name a new design.
T. Paint a class mural of the adventures of Odysseus. Consult maps for accuracy of locations.

Physical Education

U. Welcome an archer to the classroom and pay special attention to the way the bow is strung and the arrows shot. Discuss strength required to pull it.

MYTHOLOGY STUDIES FOR FIFTH GRADE

Laurel Burks

King Elementary
Pershing Elementary
San Antonio, Texas

THE HERO MOTIF IN *THE ODYSSEY* AND STAR WARS

Grade Level: Grade 5

Time Frame: Two weeks in the library or the classroom. Led by librarian or teacher.

Background: Both *The Odyssey* and the *Star Wars Trilogy* are stories of men who are called to adventure, the hero going out to face the trials and ordeals, and coming back after victory to rejoin the community. Some of the adventures in both closely parallel one another becasue they center around heroic themes. For example, Odysseus' journey to Hades can be compared with Luke's descent into the garbage compactor. Both descents into the dark may be seen as an encounter in the unconscious.

Objectives: To become aware of the hero motif as it is represented in a classical piece of literature as well as a popular saga; to compare and contrast the hero motif in *The Odyssey* and the *Star Wars Trilogy*.

Materials: Homer, *The Odyssey*, translated by Robert Fitzgerald, New York: Doubleday, 1963.
Lucas, George. *The Stars Wars Triology*. New York: Ballantine Books, 1976.
Bogart, Bonnie. *The Ewoks Join the Fight*. New York: Random House 1983.
Vinge, Joan D. *Return of the Jedi*, the storybook based on the movie, New York: Random House, 1983.
Videotapes of the Star Wars Triology. Various children's adaptations of the Odyssey including:
Richardson, I. M. *Odysseus and the Great Challenge, Odysseus and the Cyclops*. Mahweh, New Jersey: Troll, 1984.

SESSION ONE AND TWO: Divide students into groups. Have each group read an account of at least three of Odysseus' adventures.

SESSION THREE AND FOUR: View at least one of the Star Wars movies on tape or view the most important segments in each of the three movies.

SESSION FIVE: Choose a panel of students and moderator. Have students conduct a panel discussion in which the heroic attributes of Odysseus and Luke Skywalker are compared and contrasted. Have a recorder write down the most important points.

SESSION SIX AND SEVEN: Extended Art Activity - Have students work in groups to produce dioramas of the most famous episodes in *The Odyssey*. When the dioramas are complete, students can arrange them in sequential order.

SESSION EIGHT AND NINE: Extended Creative Writing Activity - Have students create their own further adventure of Odysseus being careful to incorporate various heroic elements into their adventures.

SESSION TEN: Allow students to share their original tales with the group. Identify the heroic elements in these adventures.

THE CYCLOPS IN MYTHOLOGY

Grade Level: Grade 5

Time Frame: One week in the library. Led by librarian.

Background: Since the Cyclops are a part of early Greek mythology, a study of the Cyclops and how they fit into the Greek cosmos is a natural way of getting into a larger reading of *The Odyssey*. Many children's mythology books (see above) give excellent accounts of the birth of the Cyclopes from the union of Gaea and Uranus and then go on to tell about the Hundred-Handed Ones and their battle against the Titans.

Objectives: To acquaint students with the Cyclops from the inception in Greek mythology as well as their role in *The Odyssey*.

Materials:

Berenstain, Michael. *The Creature Catalog*. New York: Random House 1982. (A one-page description of mythological ceature with accompanying ilustrations. The illustration of the Kotos is especially good.)

Evslin, Bernard. *The Cyclopes*, New York: Chelsea House, 1987. (Traces the Cyclopes as it is depicted throughout Greek mythology as well as in paintings and sculpture through the ages.)

Gibson, Michael. *Gods, Men, and Monsters of the Greek Myths*. New York: Schocken Books, 1982. (A good overview of the most important characters in Greek mythology with excellent illustrations.)

Homer. *The Odyssey*, translated by Robert Fitzgerald. New York: Doubleday, 1963.

Usher, Kerry. *Heroes, Gods and Emperors from Roman Mythology*. New York: Schocken Books, 1984. (A good account of the wanderings of Aeneas and how the Cyclopes hurled stones from his ship.)

Activities:

SESSION ONE AND TWO: Divide students into groups. Have each group use a different mythology book in order to trace the origin of the Cyclops and their ultimate part in the great war with the Titans. Encourage students to identify the names and various spellings of the Cyclopes' relatives including Kotus or Cottos also called the Hundred-Handed Ones or Hecatoncheires.

SESSION THREE: Read the portion of *The Odyssey* in which Odysseus encounters the Cyclops Polyhemus.

SESSION FOUR: Extension Writing Activity - Have students make books or dictionaries in which they list descriptive words and phrases used to describe the Cyclopes and their relatives. The beginning of the book might include a family tree of the Cylcopes and their closest relatives.

SESSION FIVE: Extension Cooking Activity - Make Cyclopes monster toast or hundred-handed toast. Directions: Pour four glasses of milk. Using food coloring, color one glass red, one yellow, one blue, and one green. Let children paint monster faces on pieces of white bread. Toast in toaster. Butter lightly. Much your monster!

USING *THE ODYSSEY* TO TEACH SEQUENCE OF EVENTS

Faye Jarrell

Montgomery Elementary
San Antonio, Texas

USING STORIES FROM *THE ODYSSEY* TO TEACH SEQUENCING SKILLS.

Grade Level: 5th Grade

Time Frame: Two 45-60 minute periods led by teacher.

General Information: One of the reading objectives that many students have problems with on the TEAMS test is identifying the correct sequence of events. In trying to integrate what I learned in the NEH Institute with TEAMS skills, I decided I would teach sequence of events with mythology.

Objectives: To identify the correct sequence of events.
To become familiar with the tales of Ulysses and his adventures as he tried to return to Ithaca.

Materials: *Bulfinch's Mythology Coloring Book,* retold by Steven Zorn, Running Press, Philadelphia, PA, 1989.
The Voyage of Odysseus, Tales From the Odyssey, by I. M. Richardson, Troll Associates, New Jersey, 1984.
The Iliad and the Odyssey of Homer, retold by Alfred J. Church, MacMillan Co., New York, 1964.

Activities:

1. Your students should have received a brief introduction to mythology before presenting this lesson. Read several myths to the class. Instruct your class on the major gods and goddesses. Brief them about the war between Troy and Greece, the Trojan horse, Paris, Helen, Menelaus, and Odysseus (Ulysses).
2. Give handouts to the students of some of the adventures of Odysseus, along with pictures that they could color. (Taken from *Bulfinch's Mythology Coloring Book*). Read the tales together. Add more details when necessary about Odysseus' travels (from *The Odyssesy*).
3. Instruct the class in identifying the correct sequence of events in a story. Use handouts or a transparency on the overhead showing the mixed-up story of "Little Red Riding Hood." Using clue words, such as "first," "after," "finally," etc., students should be able to put the story in the correct order. See following example.
4. A very short book that could be read to the students is *The Voyage of Odysseus, Tales from the Odyssey*, by I. M. Richardson.
5. Using what they remember from the stories about Odysseus, the students are now assigned the task of putting together a puzzle. The puzzle will only go together correctly if it is put together in correct sequence.
6. The students should complete the activity, checking with a partner to compare results before turning it in.

(USED AS A TRANSPARENCY)

RIDING LITTLE HOOD RED

The title doesn't make much sense, does it? Neither would the story if it were told with all the events mixed up in the wrong order. Read the sentences below and put them in chronological order (the way they really happened). Put a 1 next to the first thing that happened and so on.

___ The wolf goes to Grandma's and locks her in a closet.
___ The wolf meets Little Red Riding Hood in the woods.
___ A woodcutter comes and gets rid of the wolf.
___ Little Red Riding Hood arrives at Grandma's.
___ Little Red Riding Hood's mother asks her to take goodies to Grandma.
___ The wolf says he has big eyes to see Little Red Riding Hood.
___ The wolf dresses as Grandma and gets in bed.
___ Little Red Riding Hood goes off with her basket through the woods.
___ The wolf says he has big teeth to eat Little Red Riding Hood.
___ Little Red Riding Hood and the woodcutter let Grandma out of the closet.
___ The wolf chases Little Red Riding Hood, who yells for help.

INSTRUCTION FOR "ULYSSES CIRCLE" ACTIVITY:

Materials: Scissors, glue, Ulysses Circle puzzle pieces, one sheet of construction paper.

1. Cut out the puzzle pieces.
2. Place them face up on your desk.
3. Find the piece with the star on it. Read it. This is the beginning of the story. Now read the other pieces and find the part that you think comes next in the story. See if it fits next to your first piece. If it does, it is the correct piece. Continue doing the other pieces the same way. Glue them on the construction paper.
4. When you finish you should have made a complete circle and you should be able to read your story in a clockwise fashion.

Extensions:

1. Read pages 141-148 in *The Iliad and the Odyssey of Homer*, Chapter 1, "The Cyclops" to the class. Instruct them to jot down notes of the events in the chapter. Later ask the students to write down 5 events that happened. Instruct them to cut up each event so they will have 5 slips of paper. Exchange papers with another student, and each puts the slips into the correct order.
2. Have students pretend they are Odysseus and he is writing a letter to Penelope telling about his adventures on his travels. Students write the letter making sure the events are in order.
3. Play a game of "What Comes After?" Describe an event in Odysseus' travels, then ask who can tell what comes after that. The student with the correct response is awarded a toy sword that will be passed on to the next correct respondent and so on.

USING THE TRAVELS OF ODYSSEUS TO TEACH AN EVENT NARRATIVE COMPOSITION

Grade Level: 5th Grade

Time Frame: One week led by teacher

General Information: The objective now is to teach students how to write a narrative composition that does not have a problem in it. This type of paper, I call an "event" narrative, because it advances through time. In wanting to expose my pupils to *The Odyssey*, I decided to use events in Odysseus' travels as a model for this composition skill. Fifth grade students are expected to be able to use this mode of writing on the TEAMS test.

Objectives:
1. Use pre-planning strategies to organize a narrative.
2. Become familiar with the travels of Odysseus.
3. Promote creative and critical thinking skills.
4. Write a story that moves through time in a logical order.

Materials:

The Voyage of Odysseus, Tales from the Odyssey, I. M. Richardson, Troll Associates, New Jersey, 1984.

The Iliad and The Odyssey of Homer, retold by Alfred J. Church, MacMillan, New York, 1964.

Activities:

1. Start the lesson by asking several students to relate everything they did the day before. Instruct the other children to listen carefully and write down any "time" words that they may hear, such as first, next, finally, etc.

2. Discuss an "event" narrative and explain that this type of story must include the progression of events through time. The story line must move from a beginnning to an ending without any shifts in time and location.

3. Instuct the children in several ways that they may do their pre-writing for this type of writing. Give examples and model the following pre-writing heuristics:
   a. Listing
   b. Clustering
   c. Questioning
   d. Cubing
   e. Timed writing

4. Go back to #1 above where the students told about their day. Lead the students to realize that the pre-writing plan that would be very natural for this type of story would be listing.

5. Give the students the plan sheet for an event paper. Discuss.

6. Read *The Voyage of Odysseus* to the class. Tell them to be listening to the various events that happened to Odysseus in his travels.

7. With the students' help, list the main characters in that book (Odysseus, Athena, Poseidon, Calypso, Mentes, Telemachus, Penelope, Menelaus, Helen, Zeus, Hermes, and King Alcinous). Discuss their relationships to each other. Practice pronouncing their names. Discuss the names of the places: Troy, Greece, Ithaca, Sparta, Mount Olympus, etc..

8. Reread the book about Odysseus' travels again to the class. This time, instruct them to jot down notes about the events in his life.

9. Share the notes with classmates and write the major events on the board in order as they happened.

10. Make a list of "time" words. Have a student read the events on the board and use the time words as he/she reads. Help the student to vary the sentence structure and to use pronouns when necessary when reading the events listed on the board.

11. With the list still on the board, have the students write a short introduction, then write the events into a story, and end with a short conclusion. Share.

12. Assign the students to write their own adventures of Odysseus' making up their own challenging events for him to live through. First, they must outline the story using the event plan sheet. Then write the story.

13. These stories could be bound and shared with other classes.

14. As a culminating assignment, ask students to write an event narrative about their own lives. Stress logical time progression and use of time words for smooth transition.

Extensions:

1. Illustrate the stories students wrote about Odysseus or about their own life.

2. Assign a report over one of the characters read about or over one of the major gods or goddesses.

3. Create a time line of a famous person's life. Then using that information, write a story.

PLAN SHEET FOR AN EVENT NARRATIVE

Characters:_____

_____

Setting:_____

_____

Event #1_____

_____

Event #2 _____

_____

Event #3 _____

_____

Event #4 _____

_____

Use the back of this sheet for more events if you need to.

What will your first sentence be? _____

_____

What will your last sentence be? _____

_____

MYTHOLOGY STUDY FOR FIFTH GRADE

Patricia Plunkett

J. A. Patton Elementary
Austin, Texas

Grade level: Fifth grade

Time frame: Two weeks language arts time including visits.

Background: This is an alternate unit for fifth grade that one of our teachers has always wanted me to use. Her class also needs to have the experience of doing a research paper. We are combining mythology study and production of the research paper.

Objectives: Students will become familiar with many of the Greek myths and the various gods and goddesses. They will also produce a short research paper based on what a god, goddess, or mythological creature is.

Materials: See attached bibliography.

Activities: Librarian reads aloud a short myth which explains the reason we have six months of growing weather and six months of dormant time. Class discusses some myths they know which explain some natural events. To gain more background about the gods, librarian shows the creation myths as well as some of the more familiar ones. Students are told they will be writing about a god, goddess, or creature so that they can begin thinking about the project as they gain information.

Students are given at least two 30 minute sessions to browse among the books which will be reserved for the class. These can be kept in the classroom or the library, whichever is more convenient.

Librarian reviews outlining and note-taking with the class. Bibliography form is discussed and a guide handed out. Students are reminded to gather all necessary details as they read.

Teacher accepts topic requests, and students do research in the library in encyclopedias and in classroom or library in mythology collection. Final products are shared briefly during the regular library time.

Extension: Extra credit can be offered for visual products which can accompany the report. Food may be served; posters can be made; a newspaper can be written. Displays can be put up in the library.

MYTHOLOGY BIBLIOGRAPHY

Asimov, Isaac. *Words from the Myths.* Houghton, 1961.
D'Aulaire, Ingri and Edgar. *Ingri & Edgar' Parin D'Aulaire's Book of Greek Myths.* Doubleday, 1962.
_____. *Norse Gods and Giants.* Doubleday, 1967.
Benson, Sally. *Stories of the Gods and Heroes.* Dial, 1940.
Bulfinch, Thomas. *A Book of Myths.* Macmillan, 1942.
Evslin, Bernard. *Hercules.* Morrow, 1984.
_____. *Jason and the Argonauts.*
Fisher, Leonard. *The Olympians: Great Gods and Goddesses of Ancient Greece.* Holiday, 1984.
Gates, Doris. *The Golden God: Apollo.* Viking, 1973.
_____. *Lord of the Skys: Zeus.* Puffin, 1972.
_____. *Mightiest of Mortals: Hercules.*Viking, 1975.
_____. *The Warrior Goddess: Athena.* Viking, 1972.
Gerstein, Mordicai. *Tales of Pan.* Harper, 1986.
Hamilton, Edith. *Mythology.* Little, 1942.
Hawthorne, Nathaniel. *Golden Touch.* McGraw, 1959.
Hodges. *Persephone and the Springtime: A Greek Myth.* Little, 1973.
Low, Alice. *The Macmillan Book of Greek Gods and Heroes.* Macmillan, 1985.
Osborne, Mary. *Favorite Greek Myths.* Scholastic, 1989.

Myths and Legends of Ancient Greece. Troll, 1978. Sound filmstrip.
Myths of Greece and Rome. SVE, 1978. Sound filmstrip.

Information can also be found in encyclopedias under the individual god's or goddess' name as well as in the article on MYTHOLOGY.

MEET THE MYTHOLOGICAL GODS

Mary Powell

Tom Green Elementary
Buda, Texas

Grade Level: 5

Time Frame: 1 month (3-5 library sessions of 45 min. each plus independent work by students on their own time)

General Information: Students are often familiar with Greek god names, but not aware of what they are, i.e. Nintendo games and heroes on Saturday cartoons and in comics. Many of our scientific names for stars and planets, etc. come from the names of Greek gods. Many English words have the names of the Greek gods as their cognates.

Objectives: Students will learn to recognize Greek names when they hear them. They will relate the Greek gods' names and lives to the English words that contain them and to their Roman names. Students will learn to use encyclopedia indexes and the card catalog to find information. Students will be motivated to read and enjoy literature stemming from *The Odyssey, The Iliad* and other Greek myths.

Reading Considerations: Much of the materials may be beyond the reading level of weaker 5th grade students. Care must be taken to guide them into materials that relate to the topic but are on their level, so they will be able to meet minimum requirements for success.

Materials:

Various encyclopedias such as *The World Book Encyclopedia* and recently published unabridged dictionaries.

Barth, Edna. *Cupid and Psyche: a love story.* New York: Seabury Press, 1976.

Colum, Padriac. *The Golden Fleece and the Heroes Who Lived Before Achilles.* New York: Macmillan, 1962.

Coolidge, Olivia E. *Greek Myths.* Boston: Houghton Mifflin Co., 1949.

D'Aulaire, Ingri. *Ingri and Edgar Parin d'Aulaire's Book of Greek Myths.* Garden City, N.Y.: Doubleday, 1962.

Evslin, Bernard. *Hercules.* New York: Morrow, 1984.

Fisher, Leonard Everett. *The Olympians: Great Gods and Goddesses of Ancient Greece.* Holiday House, 1984.

Gerstein, Mordicai. *Tales of Pan.* New York: Harper & Row, 1986.

Graves, Robert. *The Greek Myths.* Penguin Books, 1960.

Hamilton, Edith. *Mythology.* New American Library. 1969.

Jones, John Ellis. *Ancient Greece.* Warwick Press, 1983.

Low, Alice. *The Macmillan Book of Greek Gods and Heroes.* London: Macmillan, 1985.

McDermott, Gerald. *Daughter of Earth: A Roman Myth.* Delacorte Press, 1984.

McLean, Mollie. *Adventure of Greek Heroes.* Boston: Houghton, Mifflin, 1961.

McLeish, Kenneth. *The Shining Stars: Greek Legends of the Zodiac.* New York: Cambridge University Press, 1981.

Naden, Corrinne J. *Jason and the Golden Fleece.* Mahwah, N. J.: Troll Asso., 1981.

_____. *Perseus and Medusa.* Mahwah, N. J.: Troll Asso., 1981.

Richardson, I. M. *Demeter and Persephone, the Seasons of Time.* Mahwah, N. J.: Troll Asso., 1981.

_____. *Odysseus and Cyclops.* Mahwah, N. J.: Troll Asso., 1981.

_____. *Prometheus and the Story of Fire.* Mahwah, N. J.: Troll Asso., 1981.

Stewart, Diana. *The Odyssey: Selected Adventures by Homer.* Milwaukee: Raintree Publishers, 1980.

Usher, Kerry, *Heroes, Gods & Emperors from Roman Mythology*. Vancouver: Douglas & McIntyre, 1984.

Procedures: Introduce the lesson with a few paragraphs about Zeus and Mt. Olympus from *The Olympians* by Fisher. Discuss Heracles (Hercules), the Titans (especially the Cyclopes) and Odysseus, with intentions of recalling Greek gods with which students are already familiar from TV and comics and video games. Tell the story of the Cyclops from *The Odyssey*, using students to act out each scene as it occurs, i.e., become sailors and parts of the ship, hide in the cave, be sheep and demonstrate how the men slung themselves underneath the animals to escape. Encourage students to investigate details by looking in the card catalog and checking out a book on the Greek gods. Allow students to spend some time browsing in order to choose the god they wish to learn more about. After students have partners and have chosen their god to research, hand out a research sheet containing basic questions to use in directing their research. Finish with a brief lesson in which students begin using indexes of encyclopedias to note the volumes and pages in which their gods are found.

In subsequent sessions the following activities may be used to complete and report their facts learned about the Greek gods:

Use the card catalog to find any books about the Greek god to be studied, checking out the books to read and taking notes.

Use a magazine index (*Children's Magazine Guide* center in the library for those interested) to find facts about a Greek god. Check out and read any magazine articles the library has about that god.

Write a short script for a TV interview between the Greek god or goddess and a TV anchor person. Record the interview on videotape or audiotape. If recorded on videotape, work may include making of costumes, sets, and props.

Write a news column as if a Greek god is being interviewed. Illustrate the column with an original drawing.

Find out as many words as possible that came from Greek gods' names and make a dictionary of these words.

View the videotapes and listen to the recordings of the interviews. Read aloud the news columns produced. Reproduce the dictionary for everyone to use.

Research the names of the planets and satellites, stars and galaxies named after Greek gods. Visit a planetarium and see the constellations named from Greek myths.

AN AMERICAN ODYSSEY

Judy Simmons

Robert E. Lee Elementary
Denton, Texas

Grade Level: 6th Grade

Time Frame: Two weeks. Sessions are based on 45-60 minute segments.

General Information: After reading specific episodes from *The Odyssey*, students will apply their social studies and creative writing skills, emphasizing techniques of comparison and contrast.

Objectives: To acquaint students with classical literature.
To integrate social studies and creative writing skills, emphasizing techniques of comparison and contrast.

Materials: Fitzgerald, Robert trans. *The Odyssey*. New York: Anchor Press, 1963.
Moffitt, Frederick. *Tales From Ancient Greece*. New Jersey: Silver Burdett, 1979.
Lister, Robin. *The Odyssey*. New York: Doubleday, 1987.
Williams, Vera. *Stringbean's Trip to the Shining Sea*. New York: Greenwillow, 1988.
Any world atlas or map; Art supplies.

Procedure:

SESSION ONE: Give brief description and overview of Homer's *Odyssey*. Then using Fitzgerald's translation, read aloud Odysseus' adventure with the Cyclops, Polyphemus (Book IX, pp. 148-162).

SESSION TWO: For comparison and contrast purposes, read the adventure of the Cyclops from the Moffitt text (pp. 7-17).

SESSION THREE: Continue comparison of different versions by reading the same account as retold by Lister (pp. 20-29).

SESSION FOUR: Conduct class discussion, comparing and contrasting three different accounts of Odysseus' adventure with Polyphemus. Use chalkboard to chart similarities and differences. Using the class discussion as a basis, ask students to write a paper comparing and contrasting the three versions. Students could include their personal preference of the three versions, supported by specific references to author techniques or writing styles.

SESSION FIVE: Divide class into three groups and assign each group to read about Odysseus' descent into Hades to talk to the blind prophet Teiresias. Give each group a different version to read. Then ask each group to summarize briefly the episode for the other two groups. As this is done, notations may be made as to similarities as well as any differences.

SESSION SIX: Divide class into smaller groups and assign each group a different episode with the task of reading and reporting a brief plot summary.

SESSION SEVEN: Follow same procedure as previous session, assigning remaining episodes and ending with Odysseus' return to Ithaca and his reunion with Penelope.

SESSION EIGHT: Contrast classical literature with contemporary literature by reading the odyssey of Stringbean Coe in *Stringbean's Trip to the Shining Sea*. Discuss any similarities between the adventures of Odysseus and Stringbean.

SESSION NINE: The following projects can be used as a culmination to this unit.

1. Expand the earlier paper written to compare the three versions of *The Odyssey* used in this unit of study.
2. Write a paper comparing Odysseus' trip back to Ithaca from Troy and Stringbean's trip to the west coast.
3. Rewrite *The Odyssey* using Williams' technique of having Odysseus send picture post cards, describing his adventures, back to Penelope, Telemachus and friends.

4. Post cards from project #3 could be displayed on a world map showing the location of each adventure.
5. Using the map of Odysseus' journey found inside the front cover of Lister's book, trace this trip on a world atlas or map. Graphically illustrate each adventure of Odysseus and attach to world map for display.
6. Rewrite *Stringbean's Trip to the Shining Sea* as journal entries similar to the format found in Moffit's book.
7. Create an original hero and write his/her odyssey in search of someone or something.
8. Find another version of *The Odyssey* and compare it with the others already read. In some way report on similarities and differences (i.e., oral report, paper, chart, etc.).

SESSION TEN: Students can share individual or group projects.

A STUDY OF GREEK MYTHS

Ginger Meeks *Hornsby Elementary*
Del Valle, Texas

Grade Level: Sixth Grade **Time Frame:** Five 45 minute sessions

General Information: Vocabulary: forge Titan

Objectives: Pupils will understand the purpose of myths; recognize gods by both Greek and Roman names; recognize the place that Prometheus, Epimetheus, and Pandora hold in Greek mythology.

Materials: "Prometheus the Fire Bringer" and "Pandora's Box" (recommended source *Famous Myths and Legends of the World* adapted by Morris Shreiber).
Worksheet for day three.

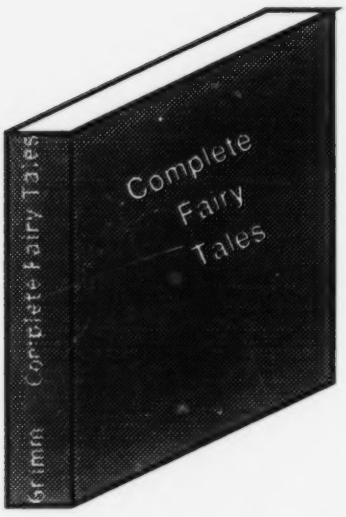
Activities: DAY ONE: Discuss myths and why they originated (to explain things and answer questions). Put the following chart on the board or overhead.

Title	Greek Name	Roman Name
Kings of Gods	Zeus	Jupiter
God of Underworld	Hades	Pluto
Goddess of Love	Aphrodite	Venus
Messenger of Gods	Hermes	Mercury
God of Fire and Forge	Hephaestus	Vulcan

Have pupils copy this chart. You may wish to add to it during a later unit. Explain to the students that they will read Greek myths using the Greek names. Explain that Titans were a race of immortals, but they weren't gods. Also, explain what a forge is. Give each pupil a copy of each myth. Have students read with partners.
DAY TWO: Lead a class discussion on the two myths, doing brief oral summaries. What does the first myth explain? How can this (fire) be explained by science? What does "Pandora's Box" explain? Discuss specific evils she may have let out (prejudice, hate, greed). *Journal Writing*--What other good spirits can you think of besides hope? How does the spirit of hope offset the evil spirits? Give specific examples.
DAY THREE: Pass out worksheets (see below). Have pupils answer in small groups. Answer on a separate paper.

1. Why were myths created by early civilizations?
2. What are the two civilizations that had the same gods by different names?
3. What was Zeus' role in Greek myths? Who was his Roman counterpart?
4. What gift did Prometheus provide for man? In what ways did he teach man to use this gift?
5. Why do you think Zeus refused Prometheus' request to give man this gift?
6. Describe the trap that Zeus set for Prometheus.
7. What does the name "Pandora" mean? Why was she given this name?
8. What do the names "Prometheus" and "Epimetheus" each mean? How did each Titan's reaction to Pandora fulfill the meaning of his name?
9. What did Zeus include in Pandora's box? Does Zeus show any compassion?

DAY FOUR: Answer and discuss questions from day three. Have pupils share their journal entries if they wish to. (This may be done in small groups.)
DAY FIVE: Test (optional)



Ideas for Elementary Learning:

Folk and Fairy Tale

RECALLING FACTS AND DETAILS AND SEQUENCING EVENTS

Sara McKnight

Southwood Elementary
College Station, Texas

THE GINGERBREAD BOY

Grade Level: Pre./K-K

Time Frame: 2 sessions, 20-30 minutes each

Objectives: The student will listen to literary selections for personal enjoyment; respond to story by recalling facts, details and sequencing events; and gain first-hand knowledge of making gingerbread.

Materials: Book, flannel board story, ingredients for making gingerbread.
Galdone, Paul. *The Gingerbread Boy.* Houghton Mifflin & Co. NY, 1974.

Reading and Writing Activities:

SESSION 1: Read story then write down list of characters in the order they were encountered by the Gingerbread boy.
Write the rhyme that the boy says as he runs away on chart paper and read it.

SESSION 2: Re-read story using flannel board pieces.

Extension Activities:

Art: Use brown tempera paint and spatter paint over a boy shape.
Science: Make gingerbread boys.
Drama: Assign each character and act out as a play.

THE LITTLE RED HEN

Grade Level: Pre./K-K

Time Frame: 2 sessions, 20-30 minutes each

Objectives: The student will listen to literary selections for personal enjoyment; respond to story by recalling facts, details and sequencing events; and gain understanding of the concept of cooperation.

Materials: Book, flannel board story, wheat kernels, bread making ingredients.
Galdone, Paul. *The Little Red Hen.* Houghton Mifflin & Co., NY, 1974.

Reading and Writing Activites:

SESSION 1: Read story then use flannel board story to recall sequence.
SESSION 2: Re-read story and write words that the other animals could have said if they were good helpers.

Extension Activities:

Art: Use red, yellow, and orange tissue to make a large hen.
Have dog, cat, and mouse shapes on art shelf for tracing to make stick puppets.
Science: Plant wheat and watch it grow. Make bread cooperatively.
Drama: Use stick puppets or picture of animals to act out story.

THE LEGEND OF THE BLUEBONNET

Grade Level: Pre/K-K

Time Frame: 1 session, 20-30 minutes

Objectives: The student will listen to literary selections for personal enjoyment; gain an understanding of an Indian legend; and respond to story by recalling facts, details and sequencing events.

Materials: chart paper, popcorn colored blue, glue.
Tomie de Paolo. *The Legend of the Bluebonnet*. G. P. Putnam and Sons, N Y, 1983

Reading and Writing Activities:
SESSION 1: Read story during study of Native Americans or Texas. Discuss details of story in sequence. Using chart paper, list items each child would "give up" for their people. Give each child an Indian name that he or she feels suits their personality.

Extension Activities:
Art: Use popcorn colored blue and make bluebonnets at the art center.
Social studies: Study the habits of American Indians and how they got their names.
Drama: Make up a play from the story. Use a doll from the housekeeping center as a prop.
Science: Plant bluebonnet seeds in the classroom.

GOLDILOCKS AND THE THREE BEARS AS COMPARED TO *THE THREE BILLY GOATS GRUFF*

Grade Level: 2nd/3rd/4th

Time Frame: 2 sessions, 40-45 minutes each

Objectives: The student will listen to literary selections for personal enjoyment, respond to story by recalling facts, details and sequencing events, create a new story using same motifs as the two studied and compare and contrast these stories based on the following:
a) a story about 3 animals.
b) with one evil doer.
c) who escape by his/her wits.

Materials: Galdone, Paul. *Goldilocks and the Three Bears*. Houghton Mifflin, 1974.
_____. *The Three Billy Goats Gruff*. Houghton Mifflin, 1974.

Reading and Writing Activities:
SESSION 1: After reading both stories to class as a whole, divide class up into two groups, having each group write a story about their story. Read charts to class as a whole group.
SESSION 2: Re-read story structures to class. Have children write a new story using similar characters and motifs.

Extension Activities:
Art: Draw or paint characters of new story to illustrate and bind as book.
Science: Study of bear and goat habitats.
Drama: Elect best new story in group and act out.

GOLDILOCKS AND THE THREE BEARS

Grade Level: Pre./K-K

Time Frame: 2 sessions, 20-30 minutes each

Objectives: The student will listen to literary selections for personal enjoyment, respond to story by recalling facts, details and sequencing events, and gain first-hand knowledge of size discrimination.

Materials: Galdone, Paul. *Goldilocks and the Three Bears.* Houghton Mifflin Co., 1973. flannel board story, three different sized bears, chairs, bowls, and bed-things.

Reading and Writing Activities:

SESSION 1: Read story then act out with chairs, bears, bowls, and beds. Write down directions for "actors."

SESSION 2: Re-read story using flannel board pieces. Have children place word cards next to objects on the flannel board.

Extension Activities:

Art: Trace and color three sized bear shapes and Goldilocks figure. Make mobile.

Science: Make "Porridge" oatmeal and eat.

Drama: Use Three Bears Rap given by Janis Lappeus. See "Fairy Tales - Multiple Tellings."

FOLK AND FAIRY TALES FOR K-2

Lorrie Bode

Elrod Elementary
San Antonio, Texas

BRINGING THE RAIN TO KAPITI PLAIN

Grade Level: Kindergarten and First Grade **Time Frame:** one or two days

Summary: This is the great Kapiti Plain all fresh and green from the African rains. But one year the rains are very late and a terrible drought descends, driving out all of the big wild creatures. Ki-pat, watching his herd of hungry and thirsty cows, comes up with an ingenious way to "green-up the grass, all brown and dead that needed the rain from clouds over-head."

Vocabulary: Ki-pat, plain, African herdsmen, Kapiti, pasture, belated, drought stork, bow, arrow, pierced.

Objectives:
1. To dramatize the story using props
2. To dramatize a rain storm using body parts
3. To choose a plains animal and write about it
4. Paint or draw the stages of the story on a wall mural
5. Create huts from the Kapiti Plain
6. To respond to the story through writing about it

Materials: Aardema, Verna. *Bringing the Rain to Kapiti Plain.* New York: Scholastic Inc., 1981. paint, hay, paper bowls, playdough, or clay

Reading Activities:

1. Advance preparation--gather and make the materials to dramatize the story with props. You will need:
   - rain--done with hands
   - wind--just make the sound
   - thunder--clap hands
   - lightning and cloud--make out of paper
   - grass--bundle some dry grass together
   - feather--from craft store
   - bow--make out of paper
   - arrow--make out of paper
2. Introduction--show story and props and discuss the vocabulary words.
3. Read the story to the class.
4. Students act out the story using the props.
5. Questions--
   - A. How did Ki-pat make it rain?
   - B. What other ways can you think of to try and make it rain?
   - C. Why do we need rain?
   - D. What kind of house did Ki-pat live in?
6. Make a language experience chart by listing th events of the story in order.
7. Make a language experience chart and list all the animals on the plain.

Composition Activities:

1. Draw or paint your favorite type of weather and write what you like to do in that type of weather.
2. Write about a storm you have seen.
3. If you were a bird, write what kind you would be and where you would go.
4. Choose an animal from the story, write three sentences about it and illustrate.

Extension Activities:

1. Dramatize a storm--see Reading activity #1.
2. Pretend you are Ki-pat--make it rain.
3. Paint or color a wall mural showing the plain before and after rain. (Children choose animals, people, and parts of setting to illustrate.)
4. Make Kapiti Plains animals out of clay or playdough. Explore why the plain is a great place for these animals to live.
5. Make huts for Ki-pat's village. Use paper bowls--glue on hay for the roof and paint a door on the side.

GOLDILOCKS AND THE THREE BEARS AND *DEEP IN THE FOREST*

Grade Level: Kindergarten or First Grade **Time Frame:** one or two days

Background: I chose the James Marshall version because it is true to the original, yet very humerous due to the traditional illustrations. Brinton Turkle's version is the opposite of *Goldilocks and the Three Bears*. In his version, the bears invade Goldilocks' home. Using these different versions much comparing and contrasting may be done.
Vocabulary: *Deep in the Forest*--porridge, log cabin, forest, patchwork quilt, candelstick, latch, butter churn.

Objectives:
1. To respond to a story through writing, creative dramatics and art.
2. To compare and contrast two versions of *Goldilocks and the Three Bears.*
3. To develop oral language.
4. To sequence story events.
5. To discriminate size.

Materials: *Houghton Mifflin Teachers Manual*. Boston: Houghton Mifflin Co., 1989.
Marshal, James ill. *Goldilocks and the Three Bears*. New York: Dial Books for Young Readers, 1988.
Turkle, Brinton. *Deep in the Forest*. New York: E.P. Dutton, 1976.
Other versions illustrated and retold by: Jan Brett, Lorinda Cauley, Janet Stevens.

Reading Activities:

1. Pre-Activities--Bring bears from home and compare and contrast them. Also discuss families.
2. Read *Goldilocks* by James Marshall.
3. Complete a language experience chart stating the events of the story.
4. Let children act out story with puppets.
5. Write what you would do if you found Goldilocks in your bed.
6. Write what you learned from the story.
7. Write an apology letter to the three bears (as if you are Goldilocks).

Discussion Questions:

1. Do you think Goldilocks should have been punished?
2. What lesson do you learn from the story?
3. What could Goldilocks say to apologize?

DAY 2: Tell the children they are going to look at another book very much like *Goldilocks and the Three Bears*. Explain that *Deep in the Forest* is a place inside the forest. Point to the cabin. Explain it is a log cabin because it was built of whole logs, cut from trees. Tell the children there are no words in the story. They must look carefully at pictures to see how the story is like *Goldilocks and the Three Bears* and how it is different. Help children tell what is happening in each page of the story. Children may make predictions about what they think will happen next.

Writing Activities:

1. Create a language experience chart writing all the comparisons and contrasts of *Deep in the Forest* and *Goldilocks and the Three Bears*.
2. Children may write how the Bear family is the same or different from Goldilocks' family.
3. Children may draw a favorite scene and write a caption about it. Compile these into a class book.

Extension Activities:

1. Make bear puppets.
2. Make a log cabin with lincoln logs or popsicle sticks.
3. Language--repeat the poem, "We're Going on a Bear Hunt."

ANANSI THE SPIDER

Grade Level: First and Second Grade **Time Frame:** one or two days

Summary: This story is from a long established culture, the Ashanti of West Africa, in the country of Ghana. Ghana is a stronghold of dense rain forests between the oceans and the desert. The Ashanti have had a highly organized society for over four hundred years. The Ashanti are superb artisans. They excel as makers of fine metal work and as weavers of beautiful silk. Anansi, the spider, is a folk-hero to the Ashanti. The funny fellow is a rogue, a wise and lovable trickster. Anansi is a mischief maker. He tumbles into many troubles. Here is one of his adventures.

Objectives: To comprehend the story
To respond to the story by writing and illustrating

Materials: McDermott, Gerald. *Anansi the Spider*. New York: Henry Holt and Co., 1972; pattern blocks, paint, shape sponges.
Vocabulary: Anansi, Ashanti people, Game Skinner, Falcon, Nyame (God of all things)

Reading Activities:

The teacher will gain attention and motivate students by showing real or pretend spiders or books with pictures of spiders.

Questions:

1. What are spiders?
2. Where do they live?
3. How do spiders help us?
4. How do spiders harm others?

Procedure:

1. Read the Prologue in the front of the tale. Discuss the Ashanti culture.
2. Read *Anansi the Spider*.
3. Ask questions about the story.
   A. Explain how each son of Anansi helped him.
   B. How did Anansi get into trouble?
   C. What was the thing Anansi found in the forest?
   D. According to Anansi, why does the moon stay up in the sky?

Writing Activities:

1. Choose one of Anansi's sons. Write a story about how he got his name. Example--How did "River Drinker" get his name?
2. Write a new story about why the moon stays up in the sky.

Extension Activities:

Music--Sing *The Itsy Bitsy Spider*

Art-- 1. Use geometric shapes, sponges, and paint to create a design similar to those of the Ashanti culture.
2. Make a shape pattern with pattern blocks or draw your own.
3. Paint a picture of Anansi being eaten by the fish.

Extended Reading:

The Very Busy Spider, by Eric Carle.
"Little Miss Muffet."
Be Nice to Spiders, by Margaret Graham.
Why the Sun and the Moon Live in the Sky, by Elphinstone Dayrell.
Spider's Web, by Christine Back.
Spiders, by Dean Morris.

THE GINGERBREAD BOY AND *THE PANCAKE BOY*

Grade Level: Kindergarten, First and Second Grade **Time Frame:** one or two days

Background: I chose these versions because they may be compared and contrasted. *The Pancake Boy* originated in Norway. Versions of *The Pancake Boy*are found in many countries. Because of its imaginitive, repetitive and cumulative language which is full of amusing action and speech, it's no surprise to see versions of this tale in many countries. *The Gingerbread Man* and *The Bun* possibly originated in Germany. *Journey Cake Ho* is a modern imaginative, American story. Its English parallel is *Johnny Cake*. I especially like *The Pancake Boy* for its illustrations.

Objectives: To sequence story events.
To compare and contrast different versions of the story.
To write about the story.
To develop oral language.
To respond to the story through cooking.

Materials: Galdone, Paul. *The Gingerbread Boy*. New York: Ticknor and Fields, 1975.
Cauley, Lorinda. *The Pancake Boy*. New York: G. P. Putnam's Sons, 1988.

Reading Activities:

DAY ONE: 1. Read *The Gingerbread Boy* by Paul Galdone to the class.
2. Complete a language experience chart listing the events of the story as told by the students.
3. Students make puppets to dramatize the story.

DAY TWO:
1. Show *The Pancake Boy* by Lorinda Cauley. Explain that this story is very much like *The Gingerbread Boy* but different in some ways.
2. Read *The Pancake Boy*.
3. Create a language experience chart by listing ways the stories are alike and different.

Writing Activities:
1. Write a new ending to the story and illustrate it.
2. Write which version of the story you liked best and why.
3. If you were the gingerbread boy or the pancake boy, write how you would have escaped from the pig or the fox.

Extension Activities:
Art--Decorate a paper gingerbread boy using sequins for buttons and eyes and rick-rack for the icing on the legs and arms.
Cooking--1. Make pancakes. (Recipe is in *The Pancake Boy*)
2. Make gingerbread boys.
Creative Dramatics--Use puppets to tell the story.

TEENY TINY AND *THE BIG TOE*

Grade Level: Kindergarten or First Grade **Time Frame:** Two days

Background: *Teeny Tiny* is an English tale and *The Big Toe* originated in New Zealand. In *Teeny Tiny*, an old lady finds a bone and takes it home and a ghost comes to reclaim it. In *The Big Toe*, an old lady finds a big toe and takes it home. A ghost comes to reclaim it also. These tales may be easily compared and contrasted.

Objectives: To respond to the story through writing, dramatizing, oral language and art.
To compare and contrast the stories.
To create stories by combining repetitive sentence words.

Materials: Bennett, Jill, ill. by Tomie De Paola. *Teeny Tiny*. Boston: Houghton Mifflin Co., 1985.
Mesler, June, ill. by Martin Bailey. *The Big Toe*. New Zealand: Shortland Publications Limited, 1980. (From the Wright Group Story Box--Stage one.)
Houghton Mifflin Teachers Manual. Boston: Houghton Mifflin Co., 1989.

DAY ONE--*Teeny Tiny*
Reading Activities:
1. Introduction--Since this is a ghost story, discuss ghosts, read ghost poems and explain they are make-believe.
2. Tell children you are going to read a ghost story called *Teeny Tiny*. Discuss what teeny tiny means.
3. Set purpose--Explain that the woman finds something small, hard and white. Have children predict what this could be by drawing a picture. Tell the children to pretend they have shrunk down to the size of a teeny tiny person. Tell what they would use for a teeny tiny house, bed, cup, etc. . .
4. Read story.
5. Discuss children's picture predictions.
6. Have children say what they liked best in the story.

Writing Activities:

1. Draw your favorite scene from the story and write about it.
2. Draw teeny tiny things and write what they are.
3. Change the story--have the teeny tiny woman find something else, tell what it is and whose it is.
4. Write this model on chart paper.
   A. So the teeny tiny _____
   B. took the teeny tiny _____
   C. from the teeny tiny _____
   D. and put it in his/her/its teeny tiny _____.

   Have children complete the sentences by brainstorming different words.
5. Send a teeny tiny secret in a teeny tiny envelop to a friend. Children cut and decorate own paper and make and decorate own envelope.

DAY TWO--*The Big Toe*

Reading Activities:

1. Focus--Ask questions about the cover--
   What do you see in the grass?
   Why is the toe all alone?
   Whose is it?
   Will the person who lost it find it?
2. Read the story.
3. Have the children re-read the story with you saying the part of the one who lost the toe.
4. Make a language experience chart comparing and contrasting the two stories.

Writing Activities:

1. Draw what the person who lost his toe looked like and write about him.
2. Change the story. Write what else the old woman could have found and whose it was. Example--a cat's tail - belonging to a cat.
3. Innovate on the story by changing the text. Write on a chart:
   An old _____
   found a _____
   and took it _____.

   Children give varied responses for the blanks. Then they can write their new story.

Extended Activities:

1. Make a bone or big toe out of playdough.
2. Collect teeny tiny objects found in the room.
3. Paint a teeny tiny picture.
4. Use blocks to build a teeny tiny village or city.
5. Write another ghost story.
6. Make a ghost out of a sucker, tissue, and a rubber band. Then add the face with crayons or marker.

FAIRY TALES

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Grade Level: K, 1, 2, 3

Time Frame: 12 weeks, meeting once a week for 15-20 minute class lecture time.

General Information: Many teachers assume children have heard all the fairy tales that are in our common English heritage before they enter school. Many children have seen videos or movies of these stories and have never heard them read to them. Children need to be exposed to the wonderful language and pictures that accompany most of the versions of these tales. They need to learn there is no one "right" way to tell a fairy tale.

Objectives: K, 1: To become familiar with common fairy tales.
2, 3: To compare story lines and illustrations of different versions.

Materials:

Books: several versions of one fairy tale that you may have in the library already. I include the bibliography I used for my lessons; however, several children brought books in to me to read as did teachers. I did not get a chance to do all the fairy tales listed as suggestions.

Nathan, Stella. *Jack and the Beanstalk.* Golden Press, 1977
Howe, John. *Jack and the Beanstalk.* Little, Brown, 1989.
Kincaid, Lucy. *Now You Can Read..Jack and Beanstalk.* Rourke, 1983.
Brown, Marcia. *Cinderella.* Charles Scribner's, 1954.
Disney, Walt. *Cinderella.* Golden Press, 1950.
Marshall, James. *Cinderella.* Dial, 1988.
_____. *Three Little Pigs.* Golden Books, 1954.
Disney, Walt. *Three Little Pigs.* Golden Books, 1954.
Claverie, Jean. *Three Little Pigs.* North-South, 1989.
Disney, Walt. *Sleeping Beauty.* Disney Productions, 1977.
(paperback comes with tape)
Littledale, Freya. *Sleeping Beauty.* Scholastic, 1984.
Kincaid, Lucy. *Sleeping Beauty.* Rourke, 1983.
_____. *Snow White and the Seven Dwarfs.* Rourke, 1983.
Disney, Walt. *Snow White and the Seven Dwarfs.* Golden, 1948.
Berenzy, Alex. *A Frog Prince.* Holt, 1989.
Kincaid, Lucy. *The Frog Prince.* Rourke, 1983.

Audio/Visual:

Educational Enrichment Materials. *The Brothers Grimm: Fairy Tales.* 8 sound filmstrips. 1982, $150.
Educational Enrichment Materials. *Hans Christian Andersen: Fairy Tales.* 10 sound filmstrips. 1982, $200.
Educational Enrichment Materials. *Richard Scarry's Animal Nursery Tales.*
Videos: Goldenbooks, Disney, Fairy Tale Theater tapes. All these tapes are available from a rental store or can be bought for personal library.
Dittos: Milliken, Stoneway Ltd. *World's Greatest Collection of Fairy Tales.* P. O. Box 548, Southeastern, PA 19399.

Weekly Plan:

Each week read 2-3 versions of the same fairy tale to the children. Begin by asking if they know the tale and then ask them to repeat what happens. A good discussion can occur from what the children tell you since not every one learned the story the same way. Stop the discussion and begin reading the books. Use at least two that vary completely in your lesson. When finished with two or more, ask children to compare the stories they have just heard to each other. Then ask them to compare the stories they heard before coming to the library today. Depending on the age of the children, a good discussion can arise on the different story lines. For the kindergarden and first grade, it really behooves the librarian and teacher just to familiarize the student with the basic tale and show some differences. However, for the older student, comparison of the same fairy tale can lead to discussions of character, plot, setting and sequence of events. Another point to bring up is the refrain that is in several fairy tales. Have children learn refrains to "Three Little Pigs", "Hansel and Gretel" and "Jack and the Beanstalk."

After the discussions and the readings, have children pick out one or two or three sheets on the fairy tale to color for a fairy tale booklet they can make on their own. Teachers and librarians should choose 2-3 main events of the story to ditto so children can recall the main story line easily by looking at the pictures they are coloring.

Some good tales to use for grades 2-3 are:

"Jack and the Beanstalk"
"Snow White and the Seven Dwarfs"
"The Three Little Pigs"
"Little Red Riding Hood"
"Cinderella"
"Sleeping Beauty"
"The Frog Prince"
"Rapunzel"
"Hansel and Gretel"
"Rumpelstiltskin"

I would try to use original French or German translations if possible and/or a Disney version of the same story. The James Marshall books are very popular also. Do not try to add foreign themes like folktales to this lesson. It would be too much for the children of this age to absorb at one time, and it would take the focus off the comparison of the basic fairy tale as they know it. Save the foreign countries (China: *Lo Po Po*; Egypt: *The Egyptian Cinderella*, etc.) for later.

If possible, while children are coloring in the library or after checking out books, have children watch a video or filmstrip on the story they have just heard. Ask them to watch for video or filmstrip differences from the books just read. Lots of times these visuals offer a whole new version of the same fairy tale, and teachers and librarians can count that as one of their 2-3 variants.

FOLKTALES FROM SEVERAL LANDS

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THE THREE SILLIES

Grade Level: First **Time Frame:** 1 to 2 class periods

Objective: Sequence of events; summarize events; the student will be able to identify the sequence of a story and develop an understanding of a plot.

Mental Set: Brainstorm; Ask students, What is the sillest thing that you have ever seen? What is the silliest thing you've ever done? Think of a silly joke.

Summary: In this tale from England, a young girl is distressed by a mallet hanging in the basement. She imagines it could fall and kill her unconceived child. She tells her parents who also become overwrought with grief. Her fiance' laughs at them and tells them he will return to marry her after he has found three people sillier than they. After traveling, he does indeed meet three people who match that description, and he returns to marry the young girl.

Materials:

The Three Sillies. by Paul Galdone. Clarion Books, Houghton, Mifflin, 1981
Favorite Folktales from Around the World. ed. Jane Yolen; Pantheon; 1986, (pg. 170)
Read the story aloud to the children. I recommend Galdone's version because it has more illustrations.

Activities:

Ask students to recall the events of a story. Write them on sentence strips. Ask students to recall the order in which the events took place. Sequence the events by numbering the sentences on the chalkboard or sequencing the sentence strips. Give each of the children a sentence strip (use no more than 4 or 5 events). Have them try to get in order according to the order of the story. Let another child read the completed story. If incorrect order is used, ask children in the audience to respond by moving sentence strip to the correct space.

Vocabulary: mallet coaxed trousers obliged

Extension Writing:

1. Children will write a story about the silliest thing they have ever done or the silliest thing they have ever seen.
2. Students will design a silly hat from old newspapers.

Creative drama: Students will act out the story of *The Three Sillies.*

LAZY JACK

Grade Level: First **Time Frame:** 1 to 2 class periods

Objective: The student will be able to identify the main idea and recall details that support the main idea.

Mental Set: Ask students to recall the title of the story. What does the word lazy mean to you? What makes a person lazy?

Rationale: When students identify the main idea of a selection they are able to identify the important parts of a selection and the details that support the important points.

Summary: In this English tale, a young lad is too lazy to help his poor mother and also too lazy to think about solutions to his problems. His mother sends him out to get a job and a series of mishaps occur because he will not use his common sense. At the end of the tale, a princess is amused by his foolishness, and the king offers her hand in marriage to Lazy Jack.

Materials: *Lazy Jack*: Kurt Werth; Viking Press.
Lazy Jack: Tony Ross: Dial Press, 1986.
"Lazy Jack." *Favorite Folktales from Around the World*, ed. Jane Yolen; Pantheon; 1986, (pgs. 174-175).

Activities: Read the book aloud to the children. I recommed the Tony Ross version because of the illustrations. Display a paragraph which contains the main idea and supporting details. Insert into the paragraph several irrelevant sentences. Ask the students to first identify the main idea of a paragraph. Students will then identify details supporting the main idea and delete the details that do not support the main idea. Compare and contrast characters that are lazy and silly. Make a class wall chart to see how they are the same and how they are different.

Vocabulary: dairy staggered stable

Extension: Have the students write a story about a lazy boy or girl.
Art: Students can make a class book with the students illustrating pictures of people who are lazy.
Music: Teach the children the song: "Lazy Mary."

Read to the students, "I Meant To Do My Work Today" by Richard Gallienne

But a brown bird sang in the apple tree,
And a butterfly flitted across the field,
And all the leaves were calling me.

And the wind went sighing over the land,
Tossing the grasses to and fro,
And a rainbow held out its shining hand-
So what could I do but laugh and go?

"IT COULD ALWAYS BE WORSE"

Grade Level: First **Time Frame:** 1 class period

Summary: In this tale from the Jewish tradition, a man goes to the rabbi to ask for his advice because his house is very crowded and very noisy. The rabbi advises him to bring all of his farm animals into his house. The man follows his advice but soon returns to complain that he is much worse off than before. The rabbi advises him to remove the animals one by one. The man is now much happier with his situation and does not realize that nothing has actually changed for the better, but does realize that things could always be worse.

Objective: The student will be able to predict outcomes.

Materials:

"It Could Always Be Worse." *Favorite Folktales from Around the World*, ed. Jane Yolen, Pantheon, 1986. (pg. 408)

Could Anything Be Worse. Marilyn Hirsch. Holiday House, 1974.

Activities:

The teacher will read the story aloud pausing at intervals to have the students guess what will happen next. The first point should be after the man goes to visit the rabbi. Ask the children, "What do you think the rabbi will suggest?" Ask the children if they agree or disagree with the suggestion of the rabbi. After the man has all the animals into his house, pause to ask the children, "What will happen next?"

Writing: Before reading the ending to the story, have students write their own endings to this story. Read their versions aloud and then finish reading the ending to the story. Brainstorm about situations that are sad or unfortunate and let the children elaborate on how they could always be worse. Examples: A picnic being rained out; catching a cold and not being able to attend a party; not getting all the presents you wanted for Christmas, etc.

Art: Make a mobile of all the animals in the story. Have the children use construction paper to draw and cut out a house with many flip up windows and doors. Behind each door and window illustrate the animals and people that are mentioned in the story. The children can use this prop to help them retell the story.

Music: Talk about what it means to feel sorry for yourself. Teach children to sing: "Nobody Likes Me;" from *Wee Sing Silly Songs*. Price, Stern, Sloan.

Extensions: Have students eat gummy worms.

"THE FROG PRINCE"

Grade Level: First **Time Frame:** 1 class period

Summary: In this German tale, a princess lost her ball in a deep pond. A frog offered to get it for her if in return she would promise to let him eat with her and sleep in her bed. He got the ball for her; however, she runs home with no intention of fulfilling her promise. That night the frog arrives at the palace, and the king insists that the princess fulfill her promise. She lets him share her plate, but when he decides to sleep with her, she throws him against the wall. Sorry she has hurt him, she kisses him, and he turns into a prince.

Objective: The student will understand cause and effect relationships.

Materials:

"The Frog King", or "Iron Henry." *The Complete Grimm's Fairy Tales*. Grimm, Pantheon, 1972.

The Frog Prince. Paul Galdone. MacMillian, 1975.

The Frog Princess. Elizabeth Isele. Crowell, 1984.

Activities: Read aloud the story to the children. After the story has been read, review the events of the story.

What caused the princess to promise to take care of the frog? (She wanted to retrieve her ball and had no other way of doing so.)

Why did the princess decide to let the frog stay with her? (Her father insisted that she fulfill her promise.)

What caused the frog to turn into a prince? (The princess threw him against the wall, then felt sorry for him because she had hurt him, then kissed him.)

Writing: Make a frog shape out of stiff paper to be used as patterns for the covers of the book. Have children rewrite the story and illustrate it in their own words.

Music: Teach the children the words to: "A Froggie Went a Courting".
Record: For listening; *Grimm's Fairy Tales;* by Joseph Scheildkraut. Caedmon TC 1062, 1995 Broadway, New York, New York. 10023

Extension:

Find out more information about frogs using encyclopedias and trade books. Have children decide if they would want to eat and sleep with a frog.

"THE BREMEN TOWN MUSICIANS"

Grade Level: First **Time Frame:** One class period

Summary: A German tale recounts the adventures of four animals--a donkey, a dog, a cat, and a rooster--that decide to run away together since they are all getting old and are no longer of use to their masters. They are on their way to Bremen to become musicians. At nightfall the animals find a house that is occupied by robbers and decide to scare off the robbers so they might enjoy a warm place to sleep and an abundance of good food. The animals begin to sing together, and the robbers think the horrible din is a ghost and flee in fright. After midnight the robbers no longer see a light and decide to send one of the group back to examine the house. The animals all attack the man who returnes to his captain with a tale of being attacked by a witch. The robbers never return to the house, and the animals decide to stay instead of continuing on to Bremen.

Objective: The student will understand cause and effect relationships.

Materials:

"The Bremen Town Musicians." *Grimm's Fairy Tales.* Grimm. Pantheon, 1972 (pg. 144).
The Bremen Town Musicians. Translated by Elizabeth Shub, Illustrated by Janina Domanska. Greenwillow Books.
The Bremen Town Musicians: Linda M. Jennings. Illustrated by Martin Ursell. Silver Burdett.
The Bremen Town Musician. Elizabeth Isele. Plume, Doubleday, 1980.

Activities: The teacher will read the story to the students. After reading the story, the teacher will ask the following questions.

What caused each of the animals to leave their homes? (The donkey was losing his strength and was no longer useful to his master. The dog could no longer hunt and his master wanted to kill him. The cat could no longer spin so her master was going to drown her. Ther rooster's master intended to have him for Sunday dinner.)

What caused the robbers to be frightened away the first time? (The animals performed their music together and burst through the window together.)

What caused the robbers to be frightened away the second time? (The cat flew in his face spitting and scratching; the dog bit his leg; the donkey kicked him; and the rooster screamed and scared him.)

What caused the animals to stay in the house instead of continuing on to Bremen? (It provided for them all the things that they needed.)

Composition: Have the students write about something that frightened them. Have them elaborate on the cause of the scare. Was it something that they didn't understand or truly something to be afraid of?

Art: Students will make bag puppets or stick puppets to dramatize the story. Students will play a guessing game of sounds. Children can list the sounds or draw a picture of the animal that makes the sound.

Music: Have students create their own musical instruments.

Drum: Use a large can or oatmeal box, a piece of old inner tube and some heavy string. Take the top and bottom off the can. Stretch the rubber over the can and wind the string around and around. Use two sticks for drumsticks.

Lyre: Use a small cake pan and stretch rubber bands across.

Tambourines: Staple two paper plates together or lace with yarn. Tie on bells loosely. They will jingle when you shake the tambourine.

Melody glasses: Fill eight glasses the same size with different amounts of water to create the eight notes of the scale. Tap lightly with a spoon to produce music.

Have students make a tape recording of the story using the instruments they made themselves.

"RUMPELSTILTSKIN"

Grade Level: First **Time Frame:** one class period

Objective: The student will identify sequence of events.

Summary: This is a German tale in which a woman tells the king that her daughter can spin straw into gold. The king locks the daughter into a room and orders her to do so. As she sits weeping, a little man offers to help her if she will give him her ring. He completes his side of the bargain. The next day the king again locks her in a larger room filled with straw. The little man returns and offers to help. The girl offers her necklace in trade. The third time the king tells her if she spins all the straw into gold he will marry her. The little man appears again and offers her assistance but the young girl has nothing left to give. The man makes her promise to give her first born child. She is so desperate that she agrees to do so. After the child is born the little man comes to claim the child. The queen is so grief stricken that the little man offers to give her three days to discover his name, or the child is his. At last a messenger returns with the name of the imp. He is so enraged that he stamps into the ground, tearing himself in two.

Vocabulary: Victuals flax gattess

Materials: *Tom Tit Tot*. Evaline Ness; Scribner, 1965
"Rumplestiltskin." *The Complete Grimm's Fairy Tales*, Grimm, Pantheon, 1972.

Activities: The teacher will read aloud the story to the children. After reading the story, have the main points of the story printed on large cards not in any particular order. Have the children read the cards aloud and as a group put the story in the correct order.

Writing: Have the students write a letter to the young girl's mother from the young girl explaining the problems she has encountered because of the mother's lies.

Extension:

1. Have the students do research on where their name came from. Older student's could do both first and last names. Make a map of the countries from which surnames were derived.

2. Art: Have the children write their names on pieces of poster board. Decorate the names with yarn, macaroni, glitter, pieces of fabric, etc.

3. Have students look for stories about elves, leprechauns, fairies, and trolls. Make a collection of pictures of what you would imagine them to look like.

4. Have a senior citizen visit your class and explain the principle of the spinning wheel.

5. Let your children try their hand at weaving. This can be done simply with paper.

6. Music: Teach the children to sing: "John Jacob Jingleheimer Schmidt;" Golden Records; *Songs that Tickle Your Funny Bone.*

Resource: Lee, Mary Price & Lee Richards. *Last Names First*. Westminister Press, 1985.

THE THREE WISHES

Objective: The student will identify the main idea.

Summary: This is a Swedish tale, in which an old lady lends a younger lady her frying pan, and in return, the young lady grants her three wishes. The old lady and her husband spend many hours deciding what to wish for, and the wife, without thinking, wishes for a sausage. The husband, angry that she wasted the wish foolishly, quickly wishes she had the sausage attached to her nose. At the end, after much debate and serious discussion they wish to have the sausage removed from the woman's nose and return to the lifestyle they were accustomed to.

Materials:

The Three Wishes. Margot Zemach. Farrar, Straus & Giroux; New York, 1986.
"The Sausage." *Favorite Fairy Tales from Around the World*, ed. Jane Yolen; Pantheon, 1986.

Activities:

1. The teacher will read the story aloud to the students. Then the teacher will make a train using different colors of construction paper for each car, an engine with three freight cars.
2. On the board write three sentences from the story, plus the main idea. Have the children find the main idea and write the other sentences in the remaining cars. Discuss why the main idea was placed at the beginning of the train.

Writing: Ask the children to write what they would wish for if they were given three wishes.

Extension:

1. Ask children to pretend they have won The Publisher's Clearing House Sweepstakes. Brainstorm on ways to spend their money. Encourage them to use the story of the *Three Wishes* to help them make sensible decisions.
2. Have a tasting party. Sample several different types of sausages.
3. Art: Have children paint a picture of their three wishes.

"THE GOLDEN GOOSE"

Grade Level: First **Time Frame:** one to two class periods.

Summary: In this German tale, three sons are asked to go to the forest to cut wood. Each son is asked by an old man to share his food; the two oldest sons refuse, but the youngest agrees. The old man in return gives the youngest son a golden goose. He takes the goose and spends the night at the inn. The innkeeper has three daughters that each tried to pull out a feather from the goose, but all stuck tight to the goose. In the morning as they travel through the town, the parson and the sexton also become attached to the goose. As they travel through the city, they pass by a princess who had never laughed. Her father had promised her hand in marriage to the man who could accomplish this feat. Seeing this comical sight, she burst into laughter. The young son asked for her hand in marriage, but the king did not like the son and asked him to accomplish three feats before presenting his daughter to him. With the help of the old man in the woods, the young son accomplishes the tasks and wins the princess for his bride.

Objective: The students will sequence events and do mapping activities.

Materials:

"The Golden Goose": *Favorite Fairy Tales from Around the World*, ed. Jane Yolen, Pantheon, 1986.
The Golden Goose. Grimm. Illustrated by Dorthee Duntze.
The Golden Goose. Stobbs. McGraw Hill, 1966.

Activities: Read *The Golden Goose* aloud to the children. Then brainstorm with the children the settings of the story: the forest, the Inn and the village, the king's palace.

On a large piece of mural paper draw the basic backgrounds for each setting. Divide into four groups and let the children decide what pictures should go into each group.

Make a large poster with titles of stories about foolish people. Have the children write words that are descriptive of foolish or ignorant people as noted in each story. Examples: Golden Goose (Dummling, Simpleton), Lazy Jack (stupid, lout, ninnyhammer). Compare the words, do they mean the same, or are they different?

Writing: Have the children brainstorm in groups to make up another task for Dummling to do. Have them write their tasks.

Have children write a mixed-up fairy tale. Use the beginning of one and the ending of another. Combine characters or omit some of them.

STONE SOUP

Grade Level: First **Time Frame:** two to three class periods.

Summary: In this Swedish tale, a beggar is traveling through the land and stops and asks a woman to give him something to eat. She refuses saying that she has nothing for herself. He asks her to share a pot, and he fills it with water and puts in a nail to make nail soup. He then tells the lady the soup would be better if he had a handfull of oatmeal. She brings him the flour and he adds, "This soup would be fit for company if I only had a bit of beef and a few potatoes". He continues on adding other ingredients to the soup. At the end of the story, they eat the soup and the woman is amazed that one can make such fine soup from only a nail.

Objective: The student will recall details of the story.

Materials:

"Nail Soup." *Favorite Fairy Tales from Around the World.* ed. Jane Yolen, Pantheon, (pg. 187).
Stone Soup. Tony Ross. Dial Books, 1986.
Stone Soup. Marcia Brown. Scribner and Son's, 1947.

Activities: The teacher will read the story aloud. In the Marcia Brown version of the story, the villagers hide the ingredients in many places. List the places they hide the vegetables and list the vegetable with each hiding place. Brainstorm for some other places they could hide the vegetables.

Composition: Have children make a list of wants and needs.

Art: Using magazines, have the children cut out pictures of things they think would make a good soup.

Extension: Have children make stone soup with each child bringing something from home for the soup.

Science: Plant some bean seeds and watch them grow. Keep a record of their progress.

Creative Drama: Have children act out the story of Stone Soup. For a change of pace this could be done as pantomime.

BROADENING STUDENTS' HORIZONS WITH FOLK AND FAIRY TALES

Georgia Warren

Allison Elementary
Austin, Texas

THE SURPRISE IN THE STORYBOOK

Grade Level: First and Second

Time Frame: Two class sessions

General Information: This is an excellent story to use with the first grade at the beginning of the school year. It is a story about the many wonderful books that can be found in a library.

Summary: Little Gray Mouse has a home that he loves very much. He loves many things about it. What he loves best of all are the wonderful stories father reads to the boy and girl from the big storybook each night.

Objectives: To use folklore to stimulate students interest in reading and writing.
To develop in students a love for and appreciation of their folklore heritage.

Materials: Brown, Marcia. *Cinderella.* New York: Scribner, 1954.
_____. *The Three Billy Goats Gruff.* New York: Harcourt, 1957.
Cauley, Lorinda. *Jack and the Beanstalk.* New York: Putnam's Sons, 1983.
Ehrlich, Amy. *The Random House Book of Fairy Tales.* New York: Random House, 1985.
Galdone, Paul. *Henny Penny.* New York: Seabury Press, 1968.
_____. *The Three Billy Goats Gruff.* New York: Seabury Press, 1972.
_____. *The Three Bears.* New York: Seabury Press, 1972.
Hyman, Trina Schart. *Little Red Riding Hood.* New York: Scribner, 1983.
grey mouse puppet.

Reading Activities: The librarian will introduce the story to the students using a little gray mouse puppet. Tell them that Little Gray Mouse's favorite stories are some of their favorites also. (Have these stories displayed where the children can see them). Some of his favorite stories are, "The Three Little Pigs," "Little Red Riding Hood," "The Three Bears" "and Jack and the Beanstalk." Use slides from book to read and talk about Little Gray Mouse's favorite stories. Share selected stories as the lesson progresses.

Eextension Activities:

1. After spending some time on these stories, students will select a story to dramatize. Large paper bags will be used to create animal characters.
2. Students will use a magnetic board to retell "The Three Bears" and "The Three Little Pigs."
3. These stories will be available in Cassette/Book sets for students to listen to independently at the listening station.
4. Students will be given the assignment of taking a folk tale book home to read to their parents or have parents read to them using the reading coupon program. They will be asked to write a review of the folk tale. (Second Grade activity).
   The Reading Coupon Program is a program whereby students are encouraged to take a library book home each night to read or have read to him. The coupon list the author, title and name of the student. The parent signs the coupon if it is read, and sends it back to the teacher. Awards and activities are planned for the students after a specified number of coupons have been earned.
5. Students will draw their favorite tale character. One descriptive sentence will be written under the character. These pictures will be displayed and others added throughout the year.

AFRICAN FOLK TALES

Grade Level: Third, Fourth, and Fifth **Time Frame:** 1 Month

General Information: The month of February is African-American Heritage month. During this month, all classes at Allison give special emphasis to the study of the history and culture of the African-Americans. We will begin establishing early in the month that we relate African-Americans to the continent of Africa because their heritage goes back to some countries in Africa. During this month, the teachers and librarian will work closely together to teach African history and culture through some of its folklore.

Objectives:

1. Students will read or hear a number of African folk tales and discuss similar themes and motifs found in each.
2. Students will learn some history and culture of African- Americans after reading selected African folk tales.
3. Students will understand that African-Americans have a history and culture that goes back to Africa.
4. After reading selected African folk tales, students will portray these tales through art and drama.

Materials: see bibliography.

Activities: SESSION 1: Introduce the lesson by talking about American folk tales the students have read and enjoyed. Relate this to the fact that all countries have their own folk tales. Using a world map, pinpoint countries where well known fairy tales or folk tales are from. Use an African map to point out where each story originated that will be used in this unit. During this first session, introduce the first African folk tales or folk song, "Abiyoyo", by Pete Seeger. This story is from South Africa. Pinpoint it on the map. Share the story, then play the song in the story using the cassette which the music teacher has recorded. Let one student retell the story while the other students join in the singing at the approproate time.

SUBSEQUENT SESSIONS: During subsequent sessions the teacher and librarian will share many African folk tales with the students. This will give the students a good overview of the themes and motifs found in these tales. The students will also do independent readings of some of these stories. Audio Visual materials will be used for some of the presentations to the students, especially folk tales from the "Reading Rainbow Series." As a result of this sharing, other activities, listed in the unit under "Composition Activities," will be incorporated into the lessons as the unit progresses.

Reading Considerations: The books and AV materials will present no problems for the students. All materials used in the unit will be kept on reserve in the library.

Composition Activitites:

1. The countries in Africa from which the folk tales come will be pinpointed on an African map.
2. Students will choose one African folk tale about animals to dramatize. They will make African masks of the animals to use in the drama.
3. Students will work in groups to write an original African folk tale.
4. Students will create a board game using animals traveling through the jungle.
5. To find out more about the countries from which the folk tales came, students will do encyclopedic research on each country the folk tales are from.
6. The Caldecott award book "Shadows" by Blaise Cendrars will be performed as a shadow play. Students will pantomime shadow images by using a shadow puppet stage.
7. Using animal silhouettes and other art medium, students will create a wall mural depicting animals in a jungle setting.

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Aardema, Verna. *Who's in Rabbit's House?* New York: Dial Press, 1977.

Aardema, Verna. *Why Mosquitoes Buzz in People's Ears: A West African Tale.* New York: Scholastic, 1975.

Appiah, Peggy. *Ananse the Spider: Tales from an Ashante Village.* New York: Pantheon Books, 1966.

Cendrars, Blaise. *Shadow.* New York: Scribners, 1982.

Courlander, Harold. *The Hat-Shaking Dance and Other Tales from the Gold Coast.* New York: Harcourt, 1957.

Dee, Ruby. *Two Ways to Count to Ten: A Liberian Folktale* retold by Ruby Dee. New York: Henry Holt, 1988.

Dolch, Edward. *Animal Stories from Africa.* Champaign: Garrad, 1975.

Dorliae, Peter. *Animals Morn for Da Leopard and Other West African Tales.* New York: Bobbs-Merrill, 1970.

Gerson, Mary-Joan. *Why the Sky is Far Away: A folktale from Nigeria.* New York: Harcourt, Brace Jovanovich, 1974.

Haley, Gail. *A Story, A Story: An African Tale.* New York: Atheneum, 1970.

Kirn, Ann. *Beeswax Catches a Thief: A Congo Folktale.* Norton, 1968.

Knutson, Barbara. *Why the Crab Has no Head: An African Tale.* Minneapolis: Carolrhoda Books, 1987.

Seeger, Pete. *Abiyoyo: A South African Folk Song.* New York: Macmillan, 1986.

Steptoe, John. *Mufaro's Beautiful Daughters.* New York: Lothrop, Lee & Shepard, 1987.

AUDIO/VISUAL MATERIALS:
Congo Boy, (Books & Cassette) Scholastic

Mufaro's Beautiful Daughters (Reading Rainbow Series)

Abiyoyo, (Reading Rainbow Series)

A Story, A Story, (Book, Filmstrip, Cassette) Weston Woods

MEXICAN-AMERICAN HERITAGE THROUGH FOLKLORE

Grade Level: Fifth **Time Frame:** 1 Month

General Information: May is Hispanic Heritage month. At Allison students will investigate some aspects of Mexican American history and culture through the study of its folklore. This unit will be a partial investigative study whereby the students will be introduced to some Hispanic folktales, but will also do research to compile their own stories.

Objectives:
1. To promote a positive, self image to Mexican American students through a study of their folklore.
2. To acquaint students with their own folklore from home.
3. Students will learn to interview and record oral studies.
4. To discuss with students how folk tales originate within a family--a culture.
5. To teach students elements of a of folktale.

Materials:

Anaya, Rudolfo A. *The Legend of La Llorona.* California Tonatiuh - Quinto Sol International, Inc., 1984.

Chavez, Tibo J. *New Mexican Folklore of the Abajo.* New Mexico: William Gannon, 1987.

Drexel, Rosemary Ruetschilling. *Shoes for Santo Nino.* New Mexico: University of New Mexico Press, 1981.

Griego, Margot. *Tortillas Para Mama and Other Nursery Rhymes.* New York: Holt, 1981.

Griego, Jose. *Cuentos; Tales from Hispanic Southwest.* Santa Fe: The Museum of New Mexico Press, 1980.

Hayes, Joe. "The Day It Snowed Tortillas". *Tales From Spanish New Mexico,* 1982.

Smith, Mary Lou. *Grandmother's Adobe Dollhouse.* Santa Fe: New Mexico Magazine, 1984.

Vlibarri, Sabine R. *Mi Abuela Fumaba Puros (My Mama Smoked Cigars).* California: Quinto Sol Publications, Inc., 1977.

Weigle, Marta, ed., *Two Guadalupes: Hispanic Legends and Magic Tales from Northern New Mexico,* 1987.

Reading and Writing Activities: The librarian will initiate this unit by having a number of folk tales from "Cuentos; Tales from the Hispanic Southwest," by Jose Griego and Rudolfo Anaya. This is an excellent collection of short tales and a number of them can be shared at one session. Discuss with students how folk tales originate within a family--a culture. At this point ask students if they know any folk tale or story they have heard a family member tell. Take time to let students share any stories they know. As a result of this session, students will do the following activities:

1. Students will be asked to bring stories from home. These may be stories relatives have heard or told as part of a family tradition. Students may take the stories on a tape recorder, but will need to write them down later. Students will have two weeks to gather these stories.
2. Students will be required to read at least one of the stories from the collection in order to get a better feel for the elements that make up a folktale.
3. The librarian and teacher will continue to share folktales from the collection on reserve until the end of the unit.
4. Students will make a video presentation by reading their stories from home on video. This presentation will be shared with other classes.
5. Students will illustrate their stories and combine them to make into a class book.
6. Selected stories will be included in the next issue of the school newspaper.

7. Murals are often made to depict a story or present a message. As a culminating activity, students will paint a mural depicting scenes from folktales they have read or brought from home.

THE AMERICAN INDIAN FOLKTALES OF PAUL GOBLE

Grade Level: Fourth and Fifth **Time Frame**: One Month

Reading Considerations:

The American Indians were great storytellers and still are today. Each tribe had its own storyteller. This storyteller was someone who was smart and could learn and remember well. They told stories about the beginnings of things on earth, of the origin of the tribe and of the causes of all things that happen. The old people among the tribe knew their folkore well and passed it down to their children and grandchildren.
Paul Goble, author and illustrator, has written and illustrated a number of books about American Indians folkore. We will examine his life and some of his books.

Objectives:

1. The students will become familiar with and develop an appreciation for the stories and illustrations of an award-winning author/illustrator named Paul Goble. They will also be encouraged to use their imagination and language arts abilities in activities related to the stories presented.
2. Through an in-depth study of Paul Goble's folktales, students will develop an understanding and appreciation of American Indian life, history and culture.

Materials:

Goble, Paul. *Beyond the Ridge*. New York: Bradbury, 1984.
____. *Buffalo Woman*. New York: Bradbury Press, 1984.
____. *The Gift of the Sacred Dod*. New York: Bradbury Press, 1980.
____. *Girl Who Loved Wild Horses*. New York: Bradbury Press, 1978.
____. *The Great Race of the Birds and the Animals*. New York: Bradbury Press, 1985.
____. *Seven Brothers*. New York: Bradbury Press, 1988.
Eroes, Richard, illus. by Paul Goble. *The Sound of the Flutes and Other Indian Legends*. New York. Pantheon Books, 1976.
Goble, Paul. *Star Boy*. New York: Bradbury Press, 1983.

Reading Activities: At the first session to this unit, I will introduce Paul Goble through a biographical sketch of his life. After the introduction, each book to be used in the unit will be introduced briefly. Use slides made from the book, *The Gift of the Sacred Dog*, to review this book in its entirety. Discuss how this book reflects realistically the life and culture of the people. During subsequent sessions I will review the remainder of Paul Goble's books. These books will be kept on reserve for students to use as the need arises.

Composition Activities:

1. Students will write letters to Paul Goble asking questions about his life and works.
2. Students will make a chart of the motifs found in Mr. Goble's folktales and compare them with real life situations of the American Indians.
3. An Austin author, Mrs. Betsy Warren, has written extensively on the Indians of Texas. Mrs. Warren will visit the students and talk to them about her books. Students will then compare the styles of writing of Mrs. Warren and Mr. Goble. They will chart these observations.
4. Students will write thank you letters to Mrs. Warren.

Art: Students will make a large wall mural which depicts scenes from a number of Paul Goble's folktales.

HANS CHRISTIAN ANDERSEN: HIS LIFE AND FAIRY TALES

Grade Level: Second & Third **Time Frame:** One week

General Information: April 2 is observed throughout the world as, "International Children's Book Day", in honor of Hans Christian Andersen's birthday. This famous author is known and respected for some of our most beloved folk and fairy tales. This unit is planned to use with students who come to the library for storytime during the week of April 2. It may also be used by teachers or librarians at other times during the year.

Objectives:

1. To introduce students to the life and works of Hans Christian Andersen.
2. To expose students to a variety of folk and fairy tales written by this author.
3. To help students make a comparison of an author's life and his writings to see if influences in his life can be seen reflected in the stories he wrote.
4. To help students gain pleasure from literature and express that pleasure through language arts, art and drama.

Introduction: The librarian will introduce this unit by giving a book talk on the life of Hans Christian Andersen. During the book talk a number of his well-known fairy tales will be mentioned. The students will be able to recognize and make comments on these stories as they are briefly mentioned. After the initial introduction, read, "The Ugly Duckling", and lead the students into discussion of whether the author might have been reflecting on his own life when he wrote this story. Throughout the rest of the week, read and discuss other Hans Christian Andersen folk and fairy tales.

Materials:

Andersen, Hans Christian. *It's Perfectly True and Other Stories.* New York: Harcourt, Brace & World, Inc. 1938.

_____. *The Little Mermaid.* San Diego: Harcourt, Brace Javanovich, 1989.

_____. *The Snow Queen.* New York: Harper &Row, 1985.

_____. *The Ugly Duckling.* New York: Scribner, 1961.

Mayer, Marianna. *The Ugly Duckling.* New York: Macmillan, 1987.

Montegomery, Elizabeth Rider, *Hans Christian Andersen Immortal Storyteller.* Illinois: Garrard Publishing Co., 1968.

Moore, Eve, *The Fairy Tale Life of Hans Christian Andersen.* New York: Scholastic, 1969.

The Little Mermaid, (VHS) Disney Productions

Extended Activities:

1. Locate Odense, Denmark, the birthplace of Hans Christian Andersen on a world map.
2. Have some students research the birthplace of this author and report back to the class.
3. Students will write letters to the Denmark Embassy asking for pictures and other materials showing life and landmarks in Denmark.

   Scandinavian National Tourist Offices/Danish Tourist Board
   655 Third Avenue, 18th Floor
   New York, NY 10017
4. Start a pen pal club with students in Denmark.

   Write to: Royal Danish Embassy
   3200 Whitehaven Street, NW
   Washington, DC 20008

Art/Drama Activities:

1. Design banners and/or T-shirts proclaiming a Hans Christian Andersen Day as a culminating activity on Friday of that week.
2. Choose one Hans Christian Andersen story to dramatize for another class.

FAIRY TALES AND FOLKTALES TO READ ALOUD

Rowena Lopez

Carvajal Elementary
San Antonio, Texas

PRETTY ON THE INSIDE

Grade Level: 1-3

Time Frame: Approximately one week, about 20 - 30 minutes per day

General Information: *Sleeping Ugly* by Jane Yolen is an excellent fairy tale that tells how Jane, who is good, wins out over evil. That "good" ultimately wins out over "evil" is a universal truth that needs to be made known to children. This book is an excellent book with this timely message.

Characters: Plain Jane, Princess Miserella, Prince Jojo and Fairy
Props: Bandana, paper wand and crown
Vocabulary: worthless, disguise, dreary and properly

Objectives: The students will be able to identify new vocabulary words in context, identify character traits, and sequence events in the story.
The students will be provided enriching experiences through extension activities.

Materials: *Sleeping Ugly* by Jane Yolen on overhead transparencies to model the reading process, supplies for cinnamon cookies, spices for spice bags, art materials for extension activities.

Reading Activities:

DAY 1: Put on bandana and show wand. Tell students that today they are going to listen to a story with the following characters: Plain Jane, Princess Miserella, Prince Jojo and Fairy. Tell them that the fairy wears a bandana in the story and that she has a magic wand. Show and read story using overhead transparencies or read story from book. Explain difficult vocabulary and ask questions about the story as you read.

DAY 2: Reread certain sections of the story, ask students to sequence the events of the story.

DAY 3: Discuss characters in the story. Compare and contrast traits of the characters. How would Princess Miserella talk versus Plain Jane?

DAY 4: **Composition Activities:**

Whole group writing topics:
Write a story about Princess Bratina and her adventures.
Describe the last page of the book, the picture of Plain Jane's family.

Small group or individual writing topics:
Describe Plain Jane's house.
If you could make 3 wishes, what would they be and why?

Extension Activities:

Cooking: The spice cinnamon is mentioned in the story. Make cinnamon cookies.
Game: Play a spice game. Put spices in small bags. The students have to smell them and guess the name of the spice.
Art: Have students make wands and crowns using construction paper, glitter, sequins, etc.
Art: Using water colors, paint a picture of Plain Jane's house.

AN INDIAN LEGEND

Grade Level: 1-2

Time Frame: Approximately one week, about 30 minutes per day.

General Information:

Summary: *The Legend of the Bluebonnet*, an old tale of Texas retold and illustrated by Tomie De Paola is a retelling of the Comanche Indian legend of how a little girl's sacrifice brought the bluebonnet to Texas.

Author's comment: Even though the legend of the bluebonnet is a tale about the origin of the flower, Tomie De Paola, the author, feels it is more a tale of the courage and sacrifice of a young person. She-Who-Is-Alone's act of thrusting her beloved doll into the fire to save her people represents the decisive sort of action that many young people are capable of, the kind of selfless action that creates miracles.

Show and read story using overhead transparencies, or read story from book. Explain difficult vocabulary and ask questions about the story as you read.

Objectives: The students will be able to identify new vocabulary in context and sequence parts of the story in the order in which it occurred.
The students will be provided enriching experiences through extension activities.

Materials: De Paola, Tomie. *The Legend of the Bluebonnet*. G. P. Putnam, N Y, 1983.

Reading Activities:

DAY 1: Put on Indian head band and show Indian doll. Tell students that today they are going to listen to a story about a little Indian girl named She-Who-Is-Alone. Read story using overhead transparencies or read story from book, explain difficult vocabulary and ask questions about story as you read.

DAY 2: Sequencing: Reread three sections of the story, from the beginning, middle, and end. Ask the students to label them as to what happened first, next and last.

DAY 3: Words in Context: Using overhead transparencies, delete certain words in the story by marking over them with a transparency pen so that they can't be seen. As you read the story ask students to make an educated guess as to what the covered word might be. Erase the first letter and give other clues if necessary.

DAYS 4 and 5: Writing and Extension Activities

Writing Activities:

Either as a whole group or individually the students can write on the following topics:
Describe She-Who-Is-Alone's doll.
Change the story : Tell what would have happened if She-Who-Is
Alone had not sacrificed her doll?
Write a story about the warrior who would not give up his new bow.

Extension Activities:

Art: Have students draw and color bluebonnets. Make a batch of popcorn, add dry blue tempera paint to the popped corn. Have students glue the blue popcorn on the bluebonnets.

Science: Tell students that this story takes place in an area called the plains. The buffalo lived on the plains. All parts of the buffalo were used for something by the Comanche Indians. Look at the pictures of *The Legend of the Bluebonnet* and list some items: mocassins, tepees, blankets, clothing, etc.

A FOLKTALE FOR ACTING

Grade Level: K-1

Time Frame: Approximately 1 week, about 20 minutes per day

General Information: The students in my classroom love this folk tale because they enjoy acting out the action that takes place in the book.

Summary: A little old lady goes for a walk and is followed by a pair of shoes, pants, a shirt and one pumpkin head. She helps the preceding items become a scarecrow.

Objectives: The students will be able to identify specific details and will be provided enriching experiences.

Materials: *The Little Old Lady Who Was Not Afraid of Anything*. By Linda Williams on overhead transparencies to model the reading process.
Props: white gloves, old hat, materials for extension activities

Reading Activities:

DAY 1: Focus: Put on white gloves and old hat. Tell students that today they are going to hear a story about a little old lady that is frightened by a hat and a pair of white gloves. Read book using overhead transparencies or read story from book. Review vocabulary and ask questions as you read the story. Let students act out action in the story. Some vocabulary that might be difficult are the following: "clomp," "herbs," "and "scarecrow."

DAY 2: Do focus activity listed above and reread story. Allow students to participate in the action of the story as you read along.
Asking for specific details: Ask students the following questions:

What did the little old lady look like?
Where was she going for a walk?
What was she looking for?
What did she see on her walk?
Was she afraid?
What did she tell the pumpkin to do?

Tell students that all of the answers they have given to the questions can be classified as details. The details of a story are specific information of things that happen in the story.

DAY 3: **Composition Activities:**
Look at the picture of the scarecrow on the last page of the book.
Use details so someone else can picture this.

The little old lady and the scarecrow become friends. Write a story for your friends about the little old lady and the scarecrow. What games did they play? etc.

DAYS 4 and 5: **Extension Activities:**

Drama: This story lends itself to action. Let the students pick roles and act out the story.

Science: Bring various herbs into the classroom. Provide an opportunity for the students to smell and label them.

Math: Have students bring in various types of nuts and seeds and make a chart with them. How many seeds do we have vs. nuts? Make a graph showing the amount of nuts and seeds.

THE UGLY DUCKLING

Grade Level: 1-5

Time Frame: Approximately one week, 15-20 minutes per day.

General Information: This version of the tale is a good one because the illustrations are so beautiful and the language so rich. The vocabulary in this beautiful book is difficult for my first grade students. I take about a week to read it to them the first time. I read a few pages at a time and go over the vocabulary and concepts carefully. In the second or third readings I can read more pages at a time.

Vocabulary to be taught in context as you read the story:

meadow	bamboozled	gawk	wretch
Egyptian	waddled	jostled	drake
manor house	genteel	chieved	dispirited
moat	crimson	marsh	peculiar
parson's field	highest distiction	gawky	nuzzle

Objectives: The students will be able to identify words in context, and word endings.
The students will be provided enriching experiences.

Materials: *The Ugly Duckling*, by Hans Christian Andersen, Translated by R. P. Keigwin, illustrated by Adrienne Adams.
Materials for extension activities: small wooden shoe or a plastic egg

Reading Activities:

Focus: Show small shoe or plastic duck egg. Tell students that today and in the following days you will be reading them the story, *The Ugly Duckling*.

DAYS 1 - 5: Depending on the class, read a few pages every day. Go over the concepts and vocabulary carefully. Do the extension activities after the second reading of the story.
Reading Skill: Use word structure to identify words: list some words from the book and review the endings/ -s, -ed, -ing (Example: flutter.) Ask: What happens to the root word "flutter" when the endings -s, -ed, or -ing are added? Follow the same process with other words from the text: clap, scream, tumble, etc.

Composition Activities:

Look at the picture of the children feeding the swans. Describe what you see so someone else can picture this.
You find an ugly duckling. Write a story about what you and the Ugly Duckling do together. How do you treat him?
The Ugly Duckling is looking for you. Write what happened to the Ugly Duckling on the way to your house.
Look at any picture in the book. Describe in writing what you see for someone to read. (Have someone read your story and look at the pictures in the book. See if they select the picture that matches your story.)

Extension Activity:

Art: Look at the soft colors used in the illustrations of the book. After much discussion and several readings, give the students water colors and paper so that they can illustrate a passage from the story.

USING CREATIVE DRAMATICS WITH FOLK/FAIRY TALES

Anique Müller Reese *Cunningham, Elementary*
Austin, Texas

WHERE IS MY PARTNER?

Grade Level: Grades 1-3 **Time:** 45 minutes. Teacher directed.

Objective: Students will identify fairy tale characters by acting them out, and develop descriptive writing skills.

Materials: Two identical stacks of index cards with the names of fairy tale characters with whom students are familiar, one name per card; one card per student.

Procedure: Divide the class in two even groups. Have the students from each group divide the cards from one of the identical stacks of index cards. Allow a moment for the children to decide how that character will act or what they will say in character. When the teacher signals to begin, the children will act out their character until they have located their matching character. Mix cards and repeat.

Writing Activity: Students will be assigned one character. Then they will write a paper describing the physical appearance of the character in detail using adjectives, similes, and metaphors. The students will then read their papers without identifying their character. The class will attempt to discover the identity of the character.

ORDER OF A STORY

Grade Level: 1-3 **Time Frame:** 1 hour
Teacher directed.

Objective: Students will sequence a story while promoting heroines in folk tales.

Materials: On 3 small paper plates write each part of a story (first, next, and last).
For example, from *The Maid of the North:* "Duffy and the Devil"

Plate 1: Duffy took a job spinning and knitting for a squire.
Plate 2: When Duffy tired of her work, the devil came and offered to make a bargain with her.
Plate 3: Duffy guessed his name was Terrytop.

Books: Phelps, Ethyl Johnson. *The Maid of the North: Feminist Folktales from Around the World.* New York, New York: Holt, Rinehart, and Wilson, 1981.
Minard, Rosemary. *Womenfolk and Fairy Tales.* Boston, Massachusetts: Houghton Mifflin Company, 1976.

Procedure: Read stories from listed books to familiarize students with story lines. Divide the class into groups of three and give each member a plate out-of-sequence. They must work together to decide how to act out each part of the story and then perform the story in the mixed-up order. The class must decide the correct order of the story. The actors will turn over the plates to verify the class's response.

Writing Activity: Once the children sequence the story orally, they must summarize the story in written form.

WHAT'S HER LINE ?

Grade Level: 1-3 **Time Frame:** 45 minutes, 1-2 weeks. Teacher directed.

Objective: Students will identify heroines and develop critical thinking skills. Students will also develop question writing skills and higher level thinking and problem solving strategies.

Materials: Index cards with the names of various heroines from the selected books and stories.

Minard, Rosemary. *Womenfolk and Fairy Tales.* Boston, Massachusetts: Houghton Mifflin company, 1976.

Phelps, Ethel Johnson. *The Maid of the North: Feminist Folktales from Around the World.* New York, N Y: Holt, Rinehart, and Winston, 1981.

Procedure: One student will choose a card and become that character. The student will sit before the class and answer yes/no questions until the class guesses his/her identity. The teacher may guide the questions.
For example:
Did you save your brother from the witch? ("Hansel and Gretel--Brothers Grimm)
Did you escape with a magic paddle? ("The Old Woman and the Rice Cakes"--Japanese)
Are you a good storyteller? ("Sheherazade Retold"--Persian)

Writing Activity: After the students have completed the procedure, assign each student one character. Each child must write ten questions that would exclusively fit the designated character.

"TEXANIZE" A TALE

Grade Level: 2-4 **Time Frame:** 1 week Teacher directed.

Objective: By reading an African tale and re-adapting the story using Texas regional characteristics, students will become familiar with comparisons of African culture to regional culture.

Materials: Steptoe, John. *Mufaro's Beautiful Daughters.* New York, N Y: Lothrop, Lee, and Shepard, 1987.

Procedure: Read *Mufaro's Beautiful Daughters,* then discuss the African culture represented in the story. This may include location, animal life, type of work, clothing, and food. Compare and contrast this culture with our own here in Texas.
For example:
Animals--Skunks, armadillos, etc. contrasted with giraffes, elephants, etc. Cats, mocking birds, etc. compared to tigers, toucans, etc.
Have students rewrite this tale using the same basic plot while assimilating Texan culture. Then they may perform their rendition.

LET'S PLAY PAPER BAG!

Grade Level: 1-3 **Time:** 1 hour. Teacher directed.

Objective: Students will develop an awareness of compromise and understanding others through role-playing. They will also create their own tale with heroine as lead character.

Materials: Paper bags--cut for princesses
White plastic bags--cut for princes
Construction paper, markers, glitter, sequins.
Munsch, Robert. *The Paper Bag Princess.* Toronto, Canada: Annick Press LTD., 1980.

Procedure: Read *The Paper Bag Princess* and discuss the ending. (The princess rescues an ungrateful prince and she retorts: ". . .your clothes are really pretty and your hair is neat. You look like a prince, but you are a bum," and decides not to marry him.) Divide the students into partners (costumed princesses and princes). Allow them to develop a dialogue, taking into consideration the many sacrifices of the princess and the fact that appearances are less important than one's character. Teacher must monitor and guide discussions.

Writing Activity: After students have completed the procedure, the teacher will ask each student to write his/her own tale. This story must have a female as the main character who is also a heroine, unlike "Cinderella" or "Sleeping Beauty."

OLD FAVORITES

Priscilla Benjamin

Southwood Valley Elementary
College Station, Texas

THREE BILLY GOATS GRUFF

Grade Level: Second grade

Time Frame: Two-45 minute lessons

General Information:

In a study of illustrators, focus on Paul Galdone. Discuss his life. Have many of his books available for use by the children.

Folk literature illustrated by Galdone can be located in the "Folklore" section of the library (398.2). Those stories in the non-fiction section emphasize the oral tradition of the stories versus the stories by Hans C. Anderson which are folk stories but were original tales written by him and are found in the "Easy" or "Fiction" section of the library.

Objectives: To dramatize a story.
To make a shadow puppet theater and puppets.
Become familiar with an illustrator, his life, philosophies.
Become aware of special area in library for folk literature from oral traditions.

Materials: *Jr. Book of Authors*, published by H. W. Wilson Co.
Three Billy Goats Gruff by Paul Galdone, Clarion Books, 1973.
Art Materials--sandpaper, construction paper, overhead projector, craft sticks.

Activities: Discuss the art of Paul Galdone. Share some of the information found in *Jr. Book of Authors*. Point out other books Galdone has illustrated. Teacher will read the book to the class, noting the sound of goats on bridge as part of the oral tradition and the ending of the story: "So snip, snap, snout, this tale's told out." Note the illustrations. Discuss the sequence and important parts of the story.
Compare Galdone's illustrations with other versions of the same tale.
How do goats outsmart the troll? Did they plan it? What did they say?
How did they feel? Which one was the most scared?
How else could they have gotten into the meadow?
If they all had been small, could they have gotten across? How?
What is a troll?

Extension Activities:

Class is divided into three groups for creative dramatics and art:

1. Children will recall scenes from the story and dramatize it. Students who are not the goats or the troll will be the bridge and chorus the sounds of the goats' hooves on the bridge.
2. Another group of students will retell the story to small groups using child-made flannel board figures made out of sand paper.
3. Prepare small characters out of construction paper or cardboard and a bridge the size of an overhead projector stage. Attach a stick to each cut-out so they can be easily moved. Create a shadow play from the story using the characters and stage.

Re-write the story from the troll's point of view. Teacher will write the student-dictated story.

A STORY, A STORY

Grade Level: Third Grade **Time Frame:** Two 45-minute lessons

General Information: This lesson could be the beginning of a series of lessons on creative writing. The title and the story lend itself to spinning a web of stories. Ananse, the spider man, wanted to buy stories from the Sky God, so there would be stories on earth. So he spun a web to the sky. The Sky God announced the price was a leopard, a hornet, and a fairy. He caught the leopard, the hornet, and the fairy in a trick (similar to the tar baby story). Spinning a web to the sky he pulled the captives behind him and set them down at the feet of the Sky God. The Sky God announced all the stories would be called "Spider Stories" from now on. Indeed, a series of stories called "the Ananse stories" can be found in the folk literature of Africa, the Caribbean, and the United States.

Objectives: To appreciate literature from another part of the world and its journey through time to children today.
Create sounds using homemade drums that imitate sounds that animals and people might make.
Using the children's own experience, write a story similar to the trickster part of this book.
Create a web using art materials.

Materials: *A Story, A Story* by Gail Haley, Atheneum, 1970. This version is a Caldecott Medal winner, 1970. The illustrations are brightly colored simple drawings.
Art Materials: yarn, glue, wax paper, black paper, various sizes of cylinders.

Activities:

Pique the children's interest by talking about the "Spider Man." What does he look like? (Do not show the book.) Find Africa on the map. Point to the area where this story originated. Tell the children the story came across the ocean with black people who were to be sold as slaves in the Caribbean area and the United States 350 years ago. Trace the slave route across the Atlantic Ocean to the United States.
Read the book, noting the illustrations.
What is the climate of Africa? Look at the clothing. Why do the people not wear more clothes? Their houses look like flimsy huts. Why are they not made of wood or brick?
The leopard and the hornets are common animals in that part of Africa. What animals might people in the southern United States make Ananse (or Aunt Nancy) capture? How would he capture them? Would he trick them?

Creative Dramatics:

Words for sounds are very important to African storytellers. Create drums out of oatmeal boxes, cans, or other cylinders. Using the drums, make some new sounds that imitate animals walking, people talking, and other sounds the story might elicit.

Creative Writing:

After the discussion of the book, the children will write their own "trickster" stories, set in the part of the country where they live. Animals, landscape, vegetation, homes, and food that are common in their experience should be the focus of the exercise. One character can trick another to get what it wants. The story can be illustrated also.
These stories could be mounted on the bulletin board that has been strung with yarn to look like a web, with a caption "Spinning a Tale."

Art: To make a web of our own:
Soak yarn in glue until saturated. Create a web laying the wet yarn on waxed paper. When it is dry, carefully peel the web off the paper and attach it to contrasting construction paper. This web could be the cover of a book of writings (Spinning webs of stories).

LITTLE RED RIDING HOOD

Grade Level: 1

Time Frame: 3 Language Arts periods of 45 minutes each

General Information: A familiar fairy tale, this version is a Caldecott Honor Book. The illustrator elicits a "down-home" atmosphere set in Grimm's Germany (note the hair style of Red Riding Hood's mother). The language of the story conveys the traditional retelling of the tale.

Objectives: To reinforce the color "red" using literature.
To make a collage of red objects.
To compare different versions of the same story.
To re-write the story in today's language and setting.
To allow children to speak before the class.

Materials:

Bibliography: *Little Red Riding Hood* retold and illustrated by Trina Schart Hyman, Holiday House, 1983.
Little Red Riding Hood by James Marshall.

Resources: Objects mentioned in the story--basket, stuffed wolf, cookies, grandma's gown; white paper for mural, glue, old magazines from which to cut pictures; items that could be made into costumes for a play (grandma's gown, wolf mask, gloves for his paws, red cape, basket).

Activities:

Have available all important objects represented in the story: Basket, stuffed wolf, cookies, grandma's gown, etc. Place these objects in a bag. Pick out each piece from the bag and place on a display table. Ask the students to listen for each part in the story. Read the Hyman version of the story.
In this version of the story, Red Riding Hood has a different name. What is it? How old do you think Red Riding Hood is? How would you feel if you had to go out into the woods by yourself? Did anyone go with Red Riding Hood? How far did Red Riding Hood live from her grandmother?
In this version, what did Red Riding Hood take to her grandmother to make her feel better? What does "sly" mean?
Notice the illustration. Do the borders on the pages with the words remind you of anything? How did the illustrations make you feel?

Extension Activities:

1. Announce "Red Day" for the following day. Send a letter home requesting parents to help children choose at least one item of clothing that is "red" to wear tomorrow. In addition the children should bring one red object to school to share.
   Brainstorm what kinds of things are red. On a large piece of white paper secured to a wall, the children will make a collage/mural of red objects found in old magazines.
2. On "Red Day" students will explain what they are wearing that is red and what they brought that is red. Teacher can bring strawberries to share with the class.
3. Share *Little Red Riding Hood* by James Marshall with the class. Discuss how folktales came from oral tradition, thus the differences in the stories. With the children divided into two

groups and using simple child-made costumes (Grandma's gown, wolf mask, gloves to look like wolf paws, red cape with basket), the children will dramatize the story in two different ways. Allow each child to be in a play.

4. Obviously the story took place "once upon a time." Re-write the story in a setting of today. How would Little Red Riding Hood look? What would she wear? How would she get to grandma's house? Would she call first? Would grandma live close enough to walk? What would she take in her basket? Would grandma's house be unlocked? When Little Red Riding Hood determined something was wrong, who should she call? What would she do? Dictate the story onto a chart.

CINDERELLA

Grade Level: 4

Time Frame: 4 Language Arts periods of 45 minutes each

General Information: This story has been a favorite story for generations of children. There are many versions of the story, in many languages, with many illustrations depicting the characters and events. Marcia Brown's version, which won the Caldecott Medal is, according to the flyleaf, "freely translated from Perrault."

Objectives: To introduce a Caldecott winning illustrator, Marcia Brown and her work.
Compare two versions of the same story.
After writing the story into a play, the children will perform the play for younger children. Designing costumes and sets will be part of the exercise.
Write a character description of one character in the story after composing questions that could be asked of that person.
Design end papers for the Perrault version of the story.

Materials:

Bibliography: *Cinderella*. By Marcia Brown, Charles Scribner's Sons, 1954.
Cinderella. Illustrated by Nonny Hogrogrian.
Jr. Book of Authors. H. W. Wilson Co.

Resources: art supplies, paper, various materials for sets and costumes.

Activities:

Introduce Marcia Brown, the Caldecott winning illustrator, from materials in *Jr. Book of Authors*. Emphasize her philosophies, her childhood, and other books she has produced.
Read *Cinderella* by Brown. Call attention to the delicate drawings in pen line and colored crayon.
What kind of mood do the illustrations create?
Have the children recall other versions of the story they have heard. What differences in the versions can they recall?

Extended Activities:

A. Read the Grimm Brothers version of *Cinderella*, illustrated by Nonny Hogrogrian. Make a list of ways the versions are different. Which ending do you prefer? Why? Notice the end papers for the Hogrogrian version. Why are they appropriate? Would they have been appropriate for the Brown version? Using crayon, make end papers that would be appropriate for the Perrault version.

B. Perform the story for kindergarten children. Divide the class into two groups. Each group will rewrite the story into a play. Each group will need to cast a stepmother, three stepsisters, Cinderella, Fairy Godmother, prince, and the prince's helper. Each group will need to prepare minimal sets and costumes for their play, as well as props, such as a broom, wand, and slipper.

C. We know what Cinderella looks like from a variety of illustrators. Pose this problem for the students: Suppose you want to know more about a character in the story so you can write a description of that person. What questions would you ask? Students will work in small groups to generate questions. Some examples might be:
Describe yourself. What do you look like? What do you like best about the way you look? What would you like to change? What is your favorite color? Your favorite clothes? What color don't you like? Why? What do you like to do when no one else is around? Do you collect anything? What is your favorite book? What jobs do you dislike most at home? Who are your best friends? Why? Who don't you like? Why?
How do you feel about brothers and sisters? Do you get along with yours? When you disagree, what is it usually about? Do you like them better as you get older? If you could go anywhere, where would it be? Why? If you could plan a whole day for yourself, what would you do?
After questions are compiled, pretend to ask them to one character in *Cinderella*. Write a character description of the person.

STORYTELLING OF HISPANIC TALES:
"The Three Counsels"
"Ratoncito Perez"
"The Three Brothers"
"La Llorona"

Cindy Dever
Lucila Garza

Spicewood Elementary
Round Rock, Texas

Grade Level: Second

Time Frame: two days per story

Background Information: The source of this storytelling material for this unit comes from John O. West's book *Mexican-American Folklore*. The John West book was chosen primarily because it was recently published with what we considered to be a traditional telling of the tales. It addressed varied aspects of the culture and had accurate background. They are old tales repeated generation after generation. The idea for this unit evolved because of the type of learners we have this year--good critical thinkers, but lacking sophisticated decoding and vocabulary skills. Storytelling seemed to be the logical vehicle for sharing the literature of other cultures. The Hispanic literature, in particular, was chosen because we have several Hispanic children in our grade level, and the proximity of our city to our neighboring country, Mexico. We felt it would be an ideal way to introduce outstanding literature while enhancing the culture.

Materials: West, John O. *Mexican-American Folklore.* Little Rock: August House, 1988.

"The Three Counsels" p. 99.

Objective: The learner will employ skills for following directions while developing listening skills.

Procedure:

DAY 1: Focus: Create a "Dear Abby" poster to show the learner one way in which we depend on advice in our society.

Modeling/Explanation: Give the learner verbal directions to follow. Have him execute the directions. These directions should be short and uncomplicated. Model for the group by having a student follow and complete directions on the chalkboard.

For example:
1. Draw a circle.
2. Draw a semi-circle next to it.
3. Make two dots inside the semi-circle.

This activity will demonstrate what is expected in listening for following directions.

Vocabulary:

viejito (old man)	galloped	conscience
peddler	peso (money)	ignored
inquisitive	advising	inquiries

Storytelling: Tell the story to the class.

DAY 2: Review: Recap the story by using creative dramatics. Have the students act out the story using the following characters:

boy	head
viejito	bandit 2
stranger	wealthy girl
bandit 1	skeletons (extra students)

Emphasize that the students follow directions given in the story as they act it out.

Activity:

Discuss the following questions with the students after the story has been acted out. Use them to generate a discussion with the class:

1. Was the advice worth the money that was spent?
2. Which piece of advice would have been the most costly if he had not followed it?
3. Is there anything wrong with following this kind of advice? (Try to pull out the curiosity factor from your students).
4. If you had been given this advice and had been served a head for dinner, would you have followed the advice? Why?
5. Who would you say the old man was? Why?

Extension: Write letters of advice to someone that is always asking silly questions. What would you tell them? Why?
Draw and label the store front of the young man's new business.

"Ratoncito Perez" p. 91.

Materials: This is only one version of the story. Different versions can be found in other books of Hispanic tales.

Objective: The learner will demonstrate command of speaking before a group and improve his listening skills.

Procedure:

DAY 1: Focus: Make a colorful poster using an animated picture of an ant. Be sure to dress her in a brand new dress.

Modeling/Explanation: Divide the class into small groups. Have each group determine the following:

1. speak clearly
2. speak loud enough to be heard
3. speak with expression
4. make eye contact with the audience
5. have something interesting to say (catch an audience)

When small groups are finished, discuss the above components with the whole group. Write them on the board. Give index cards to each student with instructions to act out a certain situation. Make sure that the above components are practiced.

Vocabulary:		
	<u>real</u>	inconsolable
	<u>ratoncito</u>	moum
	<u>horrmiga</u>	grieves

Storytelling: Tell the story to the whole group. Be sure to use expression and good speaking skills.

DAY 2: Review: Recap the story using stick puppets of the characters. Divide the class into small groups. Have each group do a presentation for the class.

Activity: Have the children read different versions of the story and tell the new versions using their stick puppets. Make any new puppet characters that are needed. Discuss the differences in the versions. Ask what is the same? Different?

Extension: Have the students write a different version of their own. Make a "Honey Book" in the shape of a hive. On the inside have the first page say, "My honey has . . ." Each of the pages that follows should complete the statement.

"The Three Brothers" p.97.

Material: Prelutsky, Jack. *The New Kid on the Block.* New York: Greenwillow Book, 1984.

Objective: The learner will infer answers to questions using divergent thinking and practicing listening skills.

Procedure:

DAY 1: Focus: Make and laminate a large symbol of a question about poster board size.
Modeling/Explanation: Read the poem "New Kid on the Block" to the whole group. Then act out different "body language expressions and gestures" to suggest by Jack Prelutsky a feeling or impression to the students. The students should be able to determine the outcome of the expressions or gestures.

Vocabulary:

seek	boulders
dazzling	errand
eldest	repulsed
obstacle	hesitated
marvel	symbolic
resolved	

Storytelling: Tell the story to the class.

DAY 2: Review: Recap the story with the whole group.
Activity: After the story has been reviewed, discuss the following points with the class. Discuss and ask what the following are symbolic of:

1. beautiful city
2. the river of blood
3. the swords
4. the mountains
5. fat sheep
6. thin sheep
7. beautiful city at the end of the road
8. the woman
9. master

What favor does he ask for? Discuss the possibilities that are inferred.

Extension: Tell the students that they are reporters. Using the Five W's (who, what, where, when, why), write a newspaper article to report the story of "The Three Brothers." Have the students make a map tracing the journey in the story of "The Three Brothers." Make sure that they include symbols and a key for the map. This activity can be incorporated into social studies.

"La Llorona" pp. 75-76.

Materials: Robe, Stanley L. *Mexican Tales and Legends from Veracruz.* (Folklore Studies: 23) Berkeley: University of California Press, 1971.

Yolen, Jane. *Owl Moon*. New York: Philomel Books, 1987.
Other versions of this story can be found in books containing Hispanic tales.
O'Neill, Mary. *Hailstones and Halibut Bones*. New York: Doubleday, 1961.
Frank, Marjorie. *If You're Trying To Teach Your Kid How To Write, You've Gotta Have This Book*. Nashville, Tennessee: Incentive Publications, 1979.

Objective: The learner will understand and recognize metaphors for use in his own narrative writing while developing his listening skills.

Procedure:

DAY 1: Focus: Darken the room to create an effective setting for the storytelling. Play a recording of eerie sounds and ask the children about the mood that has been created.
Modeling/Explanation:
Read *Owl Moon* to the class. Discuss the story with the children pulling out metaphors from the story. Have them tell that metaphors paint word pictures. Discuss how they contrast with similes. After the discussion, pass out metaphor cards to small groups and have them determine whether the example on the card is a metaphor.

Vocabulary:

hidalgo (a "somebody")	suitable
casita (house)	enraged
El Senor (the Lord)	shawl
"Ay, mis hijos"	veiled
(Oh my children)	crazed
gleam	horribly
urged	

Storytelling: Read the story from John West's book into order that all details are told to the students.

DAY 2: Review: Recap and discuss the story with the whole group. Pull metaphors into the discussion. Share with the class that the story is considered a universal tale that can be found in different versions.

Activity: Compare the story element of "La Llorona" to a narrative writing. Remember to discuss that a narrative writing has a beginning, middle, and end. Have the students write a narrative of their own using Ralph S. Boggs' outline for classification of the tale. Explain that they can make up their own tale using appropriate parts of the outline (See Attachment)

Extension: Write other tales based on the formula outline including metaphors in the story. Read *Hailstones and Halibut Bones* for more examples of metaphors to the class. List metaphors from "La Llorona."
Share the formula from *If You're Teaching Children How to Write You've Got to Have This Book* (p. 148) for writing a sensory poem using metaphors with the class. Assign poems to be written by each student.

I. Where she appears

A. on streets

B. woods

C. beside rivers (or streams)

II. When she appears

A. at midnight

B. anytime of night

C. by day

III. Form in which she appears

A. ordinary clothes

B. in a shroud

C. is not seen; only her lament is heard

D. as a ball of fire

E. as a figure clothed in white

F. as a woman with the face of an animal

IV. Why she wanders

A. looking for her lost children

B. looking for her child that she has drowned

C. condemned to wander after death for having killed her children

V. What she does to those she meets

A. attracts men and kills them in some desolate place

B. asks them if they have seen her child

C. does nothing to them

D. frightens those who follow her

STORYTELLING OF FEMINIST FOLK TALES:
"Tatterhood," "The Giant Caterpillar"
"The Prince and the Three Fates," "The Hunted Hare"
"Bucca Dhu and Bucca Gwidden"
"What Happened To Six Wives Who Ate Onions"

Grade Level: Second

Time Frame: two days for two stories

Background Information:

The source of this storytelling material for this unit comes from Ethel Johnston Phelp's book *Tatterhood and Other Tales.* We chose the Ethyl Johnson Phelps book because the heroes and Heroines Are atypical to those presented in traditional folktales. The book allowed us to tell folktales through a woman's voice. Because the book's point of view generated excitement in us, we found its excitement was contagious and easily passed on to our students. Also by having the book on hand, our students had, at their disposal, a collection of feminist folktales that definitely opened doors for much discussion. The idea fOR this unit evolved because of the type of learners we have this year--good critical thinkers, but lacking sophisticated decoding and vocabulary skills. Storytelling seemed to be the logical vehicle for sharing this alternative view to the stereotypical roles played by women in folktales.

Materials: Phelps, Ethel Johnston, ed., *Tatterhood and Other Tales.* New York: The Feminist Press, 1978.

"Tatterhood" pp. 1-6
"The Giant Caterpillar" pp. 51-64

Objective: The learner will discern the main idea of the story and employ higher level thinking skills while developing his listening skills.

Procedure:

DAY 1: Focus: Make a poster enlargement of the Tatterhood Princess.
Modeling/Explanation: Using a transparency, model the main idea. Discuss with the whole group that details support one general thing or idea. Discuss what is not the main idea detail. Using an example of a birthday party, make up a paragraph that gives details about the party, but include a detail that does not belong. Have the children pick out the detail that is irrelevant.

Vocabulary:

grieved	promptly	gallery
startled	romping	creature
stores	ragged	fondly
raucous	troll	cloak
cautiously	endure	tatter
mantle	kirtle	

Storytelling: Read the story to the children. Make sure to read carefully, so that they may listen to all the details.

DAY 2: Review: Recap the story with the class. Make a list of the details of the story. Write the list on the board and ask, "What is the main idea of the story?" Be sure to make a list of details that do not belong if the students include them. Compare and discuss lists.

Activity: Read a short story to the class (such as "The Giant Caterpillar" pp. 61-64 in *Tatterhood and Other Tales*). Construct a caterpillar from construction paper. Have the head be the main idea of the story, and each body segment can be an added detail. Label the parts.

Extension: Working in small groups, write a play about accepting others for inner worth rather than outward appearance. Invite the school counselor to the class to discuss "prejudice" with the children.

"The Prince and the Three Fates" pp. 17-22
"The Hunted Hare" pp. 79-82

Objective: The learner will understand and discern some of the elements of folktales while employing critical thinking and listening skills,

Procedure:

DAY 1: Focus: Use props such as a four leaf clover, the number 3, a black cat, and any other symbols of superstition

Modeling/Explanation: Discuss and list the elements of a folktale. Include in the elements, the rule of three, magic, good and evil, and strange beings. Ask the children to listen carefully and see if they are present in the story you are going to tell. Discuss whether all the elements must be present all of the time.

Vocabulary:

Nile River	vanished	reluctantly
suitors	horrid	barge
courted	prophecy	mounted
thronged	glided	severed
reeds	herb	crevice
trickle	fate	

Storytelling: Read the story and discuss the elements with the class.

DAY 2: Review: Recap the story with the class and chart the elements of a folktale for the class on a poster or chart tablet.

Activity: Read a short tale to the class (such as "The Hunted Hare" pp. 79-82). Divide the class into small groups and have each small group chart the elements of a folktale for the new story.

Extension: Have the students write a tale using the elements of a folktale listed above. Have the students write a report on the Nile River, crocodiles, or both. Have the students do research to find the type of snakes that are found around the Nile River.

"Bucca Dhu and Bucca Gwidden" pp. 139-142

Objective: The learner will infer the feelings of characters from written words. The learner will employ critical thinking skills for inference and develop his listening skills.

Procedure:

DAY 1: Focus: Use pictures of people that demonstrate different feelings.

Modeling/Explanation: Divide the class into small groups. Give each group different feelings to demonstrate. Share each group discovery with the class. Ask the students how they felt and what they did to communicate their feelings. Give each group a brief situation and hand out index cards. On each card have the group choose "a word" that describes the feeling best for that particular situation.

Vocabulary:

Goblin	Bucca Dhu	Bucca Gwidden
fierce	venture	rustle
briar	fling	style
smirked	interfere	abroad

Storytelling: Tell the story to the class using gestures and enthusiasm.

DAY 2: Review: Recap the story with the class making sure to recall how the characters felt.
Activity: Set up two stations in different areas of the classroom. A listening station should be set up with the story recorded and headsets available for listening by the children. While they listen to the story, the children should write words that remind them of different feelings for each character. The second station should be an art activity. Have materials available at the station for the children to draw a picture that demonstrates the feelings of a character.
Extension: Have the students read other tales to find characters that share the same feelings as those in the story. Have the students write about their feelings in a situation of their choice. The story may be true or make believe.

"What Happened to Six Wives Who Ate Onions" pp. 29-32

Objective: The learner will predict probable future outcomes and develop his listening skills. The learner will infer the theory of the constellations from the story.

Procedure:
DAY 1: Focus: Use fresh green onions to share with the class. Have the students smell and feel the onions.
Modeling/Explanation: Generate oral discussion with students about predicting weather. When trying to predict weather emphasize that certain facts must be known (such as if it is 32° F, it will freeze). Present different situations or stories to the students where they must predict the outcome. Work with pattern blocks and create different patterns. Have the children predict "What comes next."

Vocabulary:	plodding	down (feathers)
	odor	clasped
	disgust	constellation
	tasty	

Storytelling: Tell the story to the children stopping throughout to ask them what they think will happen next in the story.

DAY 2: Review: Recap the story having the students tell what happened next. Give the students an opportunity to tell how they reached their conclusions.
Activity: Use the newspaper to predict the weather in different parts of the country. (This activity can be tied to a Science Weather Unit.)
Extension: Have the students do research on the different constellations. Provide the students with sticker-type stars and have them duplicate constellation shapes on blue construction paper. Have them write the story of their constellation. Have the students choose a constellation and make up and write a story on how it got its name.

THEMATIC APPROACHES

Vera Vandegrift

Pershing Park Elementary
Fowler Elementary
Killeen, Texas

CINDERELLA, A GIRL OF ALL CULTURES

Grade Level: Grades 2 and 3

Time Frame: Five lessons of 30-45 minutes

General Information:

Summary: A study of the "Cinderella" story as it appears in the traditional French version of Perrault, two Korean versions, and one Italian version will develop an understanding of who and what the Cinderella idea is.

Appraisal: All stories are appropriate to the level of students. Some stage setting must be done for the Korean story in the area of customs and vocabulary.

Reading Considerations: Reading level 2 - 6. Interest level 1 -3.

Objectives: To examine many Cinderella tales; to summarize how good triumphs over evil in the stories; to interpret and list the characteristics of a female resembling Cinderella.

Materials:

Adams, Edward, ed. *Korean Cinderella.* Seoul: Seoul International Tourist Publishing Co., 1982.

Brown, Marcia, trans. *Cinderella or The Little Glass Slipper.* New York: Scribner's, 1954.

Carpenter, Frances. "A Korean Cinderella," *Tales of a Korean Grandmother.* Garden City, New York: Doubleday, 1947.

Lum, Peter, reteller. "La Cenerentola," *Italian Fairy Tales.* New York: Follett, 1963.

Reading Activities:

Introduce the unit by discussing the fact that there are many versions of Cinderella. Listen to the things that are alike and different in the various versions presented.

Lesson 1: Review the traditional version by telling the Marcia Brown *Cinderella.*

Lesson 2: Discuss the many versions. Using *Korean Cinderella,* show the Korean language; then read and show the illustrations.

Lesson 3: Read aloud "A Korean Cinderella."

Lesson 4: Have someone tell *Korean Cinderella* in the Korean language.

Lesson 5: Read aloud "La Cinderella."

Compostion Activities:

A. Write a cinquain about Cinderella.

B. Summerize Cinderella's admirable qualities. List the qualities of Cinderella and her stepmother using all of the stories. Who was wicked and who was kind and good?

C. Reverse roles between Cinderella and her stepmother. Change Cinderella to a wicked person and the stepmother to a kind and gentle person.

D. Compose a song Cinderella might sing as she works.

E. Write an advertisment to feature Cinderella's beautiful ball gown for sale.

F. Do you think Cinderella deserved her name? Record your feelings. Would another name be better if all factors remained the same in the story?

G. Would you like to have a fairy godmother or another magical friend? Conduct a poll and compile the results in a graph.

H. List types of clothing, houses, furniture etc. that make you know a certain story comes from a specific area/country of the world.

Extension Activities:

A. Explore values in guidance by using *Walt Disney's Cinderella and Her Animal Friends; A Book About Kindness.*
B. Locate Korea on a map/globe.
C. Discuss Korean customs and clothing. Bring items to share with class.
D. Have Korean mothers cook Korean food for Cinderella's wedding feast.
E. Describe a Korean wedding. Display wedding garments or show pictures.
F. Listen to Korean music.
G. Locate Italy on a map/globe. Point to Florence and Naples as locations for two Italian versions.
H. Prepare an Italian wedding feast.
I. Reinact a traditional Italian wedding.
J. Why does every culture have a Cinderella story?
K. Analyze what elements in the story make it universally popular.
L. Compile a grid of the name of the Cinderella characters, the character who helps Cinderella change her appearance, the story title, and the country of origin from each version used.
M. Describe Cinderella's slipper and include a picture for a shoe catalogue.
O. Work your magic to design a ball gown for Cinderella. Imagine Cinderella modeling it in a fashion show.
P. Locate other Cinderella tales, read them and become familiar with their alikenesses or differences from the stories studied.

FRUITS OF THE SEA: FAIRY TALES

Grade Level: Grades 5 and 6

Time Frame: One 45 minute and two 30 minute classes in the library and two or three weeks in the classroom.

General Information:

A. To discover diversity in tales of the sea.
B. To classify story elements of love and greed.
C. To extend literature of the seas into a whole language curriculum.

Materials:

"Little Mermaid," *Micheal Hague's Favorite Hans Christian Anderson Fairy Tales.* New York: H. Holt, 1981.

The Fisherman and His Wife from the Brothers Grimm, read by Jodie Foster. video cassette, Storybook Classics. Rabbit Ears, 1989.

Reading Activities:

Lesson 1: Set the stage for fairy tales of the sea. Tell *The Little Mermaid.*
Lesson 2: Fill in the blanks on a teacher/librarian made worksheet of colorful words in a scene from the story. Compare with the author's words shown on an overhead transparency.
Lesson 3: Listen to and view Jodie Foster reading *The Fisherman and His Wife.*

Composition Activities:

A. Write individual reports on sea animals.
B. Write stories or mini-books about your experiences at the seashore. Put them in an appropriate sea shape book.

C. Compose a poem about the sea.
D. Produce a class newspaper on marine ecology and practice editing techniques.
E. Change the ending of *The Little Mermaid*.
F. If you have never visited the seashore, create a fantasy of the sea.

Extension Activities:

Science

A. Introduce the Sea Grant Program from Texas A & M University and discuss its activities in Texas including one of the features, "Marines Facts," a section of *Marine Education* ISSN 0744-0162 published quarterly (September, December, March, May). Sea Grant College Program Texas A & M University, College Station, Texas 77843-4115.
B. Discuss Save the Whales, Whale Watch, and Greenpeace, national and international marine ecology organizations and their activities.
C. Suggest ways that ecology of the sea can be achieved.
D. Express feelings about the killing of endangered sea creatures. How did you feel when the whales were imprisoned in the Arctic Ice in 1988?
E. Why should a balance of life be kept in the sea? Compile the advantages of a balanced system.
F. Choose a marine survival program in Texas. Find out if it is possible for students to participate. Contact the Sea Grant Program and/or research back issues of *Marine Education*. Which program do you choose?
G. Divide into interest groups to study sea mammals. Make group presentations.
H. Discuss sensory awareness in marine animals.
I. Set up a marine display table containing "found objects" and/or items mentioned in the stories.
J. How would you care for a sea pet (starfish, brine shrimp)? Would you enjoy living in a jar when the ocean had been your home? Stress short observations and a quick release system.
K. Research and report on the Ridley Turtle Project in Texas. Show films and/or visit the sites.
L. Share news on marine matters. Design and carry out a class marine ecology program. Prepare news bulletins to share marine news of the project during morning announcements.
M. Can you read a fish? Display several varieties of fish either in a tank or from the fish market. Identify them with a handbook of fish.
N. Compile a list of differences between the killer whales and the false killer whales.
O. Secure a loan exhibit of sea life for your classroom from the Sea Grant Program.
P. Visit an aquarium or Sea World of Texas, 10500 Sea World Drive, San Antonio, Texas 78251 (800-422-7989).
Q. Schedule a class visit by a Sea World Education Specialist for a marine presentation.

Language Arts

R. How many false killer whales have been stranded since the 1930's? Using this as a library reference project, locate the number and give the source of your information.
S. Read other fairy tales of the sea and do book talks on them. Some suggestions are:

Anderson, Hans Christian, "The Little Sea Maid." *Fairy Tales*. Cleveland: World, 1986.

Grierson, Elizabeth, W. "The Seal Catchers and the Merman." *Strange Tales From Many Lands*. Garden City, New York: Doubleday, 1975.

Kay, Danny, collector. "Maiden of the Sea." *Arond the World Story Book*. New York: Random, 1960.

Lang, Andrew, collector. "The Enchanted Fish." *Orange Fairy Book*. New York: McKay, 1949.

Sorche Nic Leadhas. "The Sea Captain's Wife." *Twelve Great Black Cats and Other Erie Scottish Tales*. New York: Dutton, 1971.

T. Discuss character development in the two stories.
U. Choose emotional portions of *The Little Mermaid* and read them as the characters would say them.
V. Produce a puppet show of *The Little Mermaid*.

W. Find examples of figurative languages in *The Little Mermaid*.
X. Interview the fisherman from *The Fisherman and His Wife* on a talk show and have him explain his wife's adventure.

Art/Music

Y. Paint a mural of the sea. Each student will be responsible for including his/her favorite marine specimen.
AA. Construct an underwater diorama with whales, sharks, and a wrecked ship.
AB. Select passages from *The Little Mermaid* to suggest moods. Have students draw pictures to fit the feelings they receive from listening to mood music, "Songs of the Humpback Whale," "Deep Voices," Columbia Records.
AC. Express your feelings on ecology by designing banners or posters to support them.
AD. Paint a fish. Use a dead fish, place paper on top and press down, paint for a colorful impression of scales.

Physical Education

AE. Choreograph a water ballet using movements a mermaid might use and present it as a special school program.

Ghost Stories

"From ghoulies and ghosties
Long-leggity beasties and things
that go bump in the night. . ."
--Anonymous

Grade Level: Grade 3

Time Frame: Three lessons of 30 minutes

General Information:

A. Summary Ghost stories continue to intrigue students at all levles. Particularly appropriate to Grade Three is the study of an old Spanish ghost story and two modern variants.
B. Appraisal: All stories project strong dramatic appeal and receive a high recommendation. For Texas students *Esteban and the Ghost* has wide popularity.
C. Reading Consideration: Reading Level 1 - 3 Interest Level 2 - 3
"The Tinker and the Ghost" is recommended for teacher read-aloud or storytelling. Third graders can easily read *Esteban and the Ghost* and enjoy the fine illustrations for maximum impact. The "Skeleton Secret," a beginning reading level for grade one would serve the third graders with reading difficulties. High interest motivates the reader.

Objectives: To examine an original folktale and two variants.
To compare and contrast three stories.
To explain why students may prefer one version over the others.
To extend the student's interest in reading ghost folktales.

Materials: Hancock, Sybil. adapter. *Esteban and the Ghost*. New York: Dial, 1983.
Patterson, Lillie. "The Skeleton Secret." *Haunted Houses on Halloween*. Champaign, Illinois: Garrard, 1979.
Yolen, Jane ed. *Favorite Folktales From Around the World*. New York: Pantheon, 1986.

Reading Activities:

Lesson 1: Read aloud "The Tinker and the Ghost"
Lesson 2: Read aloud and show pictures of *Esteban and the Ghost*.
Lesson 3: Tell "The Skeleton Secret." Find passages that are alike and different.

Compostition Activities:

A. You, the student, now possess the gold coins that Esteban received. What would you do with the gold? Write letters to those you wish to receive the gold.
B. What would your ghost look like? How would it reassemble itself? Write a paragraph describing the reassembly.
C. Contrast each story in a brief retelling.
D. Create a ghost story. Compile a class anthology.
E. List things you hear or see in the story that makes you think of Spain or Texas.

Extension:

A. Draw a picture of your ghost when it is reassembled.
B. Make a dancing ghost from pipe cleaners. Hang it in the classroom window by using elastic.
C. Count the number of body parts falling out of the fireplace. Which contains the vital organs? Name it.
D. When you color and cut out skeleton pieces attach with paper fasteners and make a puppet.
E. Turn the story into a play or reader's theater. Use as many students as possible as characters, costumers, scenery or stage crews. Audition for the parts using dialogue the character would use. Use a narrator to set the stage.
F. Design and construct a felt ghost puppet.
G. Plan the fireplace of the castle using a brown paper bag for the fireplace. Open it in front and top to drop paper body parts from your paper puppet. Cut Esteban from construction paper and sit him in a chair before the fireplace. Reinact the scene of the dropping body parts.
H. Connect these stories between Spain and Texas. Relate your ideas. Show how, when, and where the original story may have arrived in Texas using a map, a globe, and books.
I. Estimate the mileage from Spain to Texas.
J. By what means of transportation would a person come to Texas at the time of Stephen F. Austin? Make a map of their voyage and draw the route.

CATS: QUIZZICAL, WISE, ENCHANTING, FURRY FRIENDS.

Grade Level: Grades 2 and 3

Time Frame: Four lessons of 30 minutes

General Information:

A. Summary:
Cats have always possessed an air of mysticism. Their important role in tales provides an excellent opportunity to explore the almost human behavior and the continual enchantment they exercise over the story recipient.

B. Appraisal:
All selections are strongly recommended. They typify various styles of illustration with *Cats by Mother Goose* containing intriguingly beautiful pictures.

C. Reading Considerations:
Reading levels 2 - 3. Interest level 1 - 3. Large print in *Cats by Mother Goose* is usable with visually impaired students.

Objectives:

To explain the diversity of the cat personality depicted in folktales.
To recognize the value of trust and integrity.
To analyze cats who serve as main characters.
To contrast three versions of a tale.

Materials:

Brown, Marcia. *Puss in Boots: A Free Translation from the French of Charles Perrault.* New York: Scribner's, 1952.

Galdone, Paul. *Puss in Boots.* New York: Seabury, 1976.

Moncure, Jane Belk. *The Talking Tabby Cat: A Folktale From France.* Elgin, Illinois: Child's World, 1980.

Mother Goose. *Cats by Mother Goose.* Selected by Barbara Lucas: New York: Lothrap, 1986.

_____. *Puss in Boots.* Faerie Tale Theatre. Playhouse Video, 1987.

Reading Activities:

Lesson 1: Introduce the objectives of exploring cats in literature. Tell Marcia Brown version of *Puss in Boots.*

Lesson 2: Read aloud and show illustrations of Galdone's *Puss in Boots.*

Lesson 3: Tell *The Talking Tabby Cat.*

Lesson 4: Read and show *Cats by Mother Goose.* Compare and contrast the three stories. What is alike and what is different?

Composition Activities:

A. List human characteristics exhibited by cats.

B. Create a poem or nursery rhyme about a cat.

C. Make a cat-shaped book and write an original story with your pet cat as the main character. Will it be a fantasy or fiction or a nonfiction cat biography?

D. Find a good home for your cat. Write advertising copy to offer your favorite cat for sale/give away.

E. Compare and contrast the three stories in three short paragraphs. Start out with descriptive words about the cat.

Extension Activities:

A. View video *Puss in Boots.*

B. Play cat games.

1. Cat Parts - Match cat body parts to statements with homonym answers "often heard when a person who thinks highly of himself/herself talks" (I's) EYES.
2. Find the Kittens - A person is chosen to play mother/father cat and leaves the room. The leader goes around and taps several students on the head to choose them as kittens. When the mother/father cat returns to the room, the kittens mew softly. The parent cat moves around till all are located.. The last one found becomes the until mother/father cat for the next game.

C. Listen to your cat. What are the meanings of feline actions such as twitching tails, purring, etc.

D. How do you talk to your cat? Model postitive behavior to show love and trust.

E. Design a costume for a "Cool Cat." Use colorful material scraps or colored paper. Exhibit in the library.

F. Display test-taking skills on the bulletin board: "Don't be a Scaredy Cat;" "Tests are the Cats Meow." Cut pictures of happy cats from catalogs and/or magazines. Use with positive reinforcement statements: "Be a real cool cat - relax," "Sleep like a kitten - early to bed," "Early to bed, early to rise makes a cool cat very wise."

G. Design and construct a cat mobile. Use egg cartons, cover with paper in back. Paint with desired color, add ears, whiskers, and eyes. Hang on hangers or use plastic food container rings. Rig with yarn.

USING FOLK AND FAIRY TALES IN THE LIBRARY

Rosemary McCawley

Beacon Hill Elementary
Bowie Elementary
San Antonio, Texas

STORIES: HOW THEY CAME TO BE

Grade Level: 3-4 **Time Frame:** 6 sessions

Background: Each of these tales explores the origin of stories. "How Spider Obtained Sky God's Stories" from the Ashanti chronicles Anansi the spiderman's adventures in completing tasks assigned by Sky God as the purchase price for a box filled with stories. "The Tailor" is the story of a poor tailor who uses a button to recall the history of a fabric he used to make various items of clothing.

Objectives:

To introduce students to the study of folklore.
To provide opportunities to explore possible sources of tales.
To provide opportunities to explore reasons folktales were and still are told.
To provide creative writing experiences.
To encourage students to develop storytelling techniques.

Materials:

"How Spider Obtained Sky God's Stories" from *Favorite Folktales from Around the World*, ed. Jane Yolen, New York: Pantheon Books, 1986.
"The Tailor" from *Just Enough to Make a Story: A Sourcebook for Storytelling*, by Nancy Schimmel, Berkeley, CA: Sister's Choice Press, 1978.

Procedure:

The librarian provides a model of storytelling through her telling of these two tales. The classroom teacher extends the experience through classroom work.

SESSION 1 (library)

Ask students where the old, old stories of the world came from. Allow time to explore the possibilities.
Explain that the Ashanti of Africa had an idea about the origin of the stories and that this idea takes the form of a story featuring a spiderman. Ask students to watch for similarities and differences between the spiderman of this story and the spiderman of comic strips and cartoons. Ask them, also, to count the tasks Anansi must accomplish in order to get what he wants.
Tell the story in traditional storytelling fashion.
Discuss the story with the class, exploring Anansi's character. List the characteristics which are similar to those of the comic book character Spiderman and those which are different.
Discuss the structure of the story by mapping the required tasks and Anansi's methods of completing them.
Explain that like the Spiderman of comic books, Anansi has more than one adventure. Show a display of books which include Anansi stories.

SESSION 2 (library)

Recall with the class the Ashanti explanation for the origin of stories. Explain that the class is about to hear another story about where stories come from.
Tell "The Tailor" using visuals such as the items of clothing the tailor made from the piece of fabric he found.

Discuss the story, focusing on how the button formed the basis for the tailor's recollections. Using both the stories, explore reasons stories are needed.

SESSION 3 (classroom)

Teacher begins by recalling the last sentence of the Anansi story. . . "This, my story, which I have related, if it be sweet, or if it be not sweet, take some elsewhere, and let some come back to me." Discuss the meaning of the sentence and explain that the class will bring some stories back to Anansi by writing down personal stories recalled from some item.
Students then take out the item that reminds them of a personal story. (The teacher would have directed them to bring this.) They spend this period sequencing their story.

SESSION 4 (classroom)

Students use notes on the sequence of their story to produce a narrative.

SESSION 5 (classroom)

Students rewrite stories.

SESSION 6 (library)

Students present stories. Stories are displayed along with a decorated box representing Anansi's story box.

FOOD AND MAGIC IN FOLKTALES

Grade Level: 2 **Time Frame:** 5 sessions

Background: Each of these three stories involves the magical making of food from little or nothing. Two stories, "Sweet Porridge" and *Stega Nona*, make use of a magic pot, magic words, and humorous consequences of the misuse of the magic. "Old Woman and the Dumpling" involves a magic paddle.

Objectives: To introduce students to common themes in folktales.
To provide opportunities to compare and contrast stories.
To provide creative writing opportunities.
To explore common elements in folktales.
To explore cultural differences evident in stories.

Materials: "Old Woman and the Dumpling" by Lafcadio Hearn. *Womenfolk and Fairy Tales*, ed. by Rosemary Minard. Boston: Houghton Mifflin, 1976.
"Sweet Porridge" from *The Complete Grimm's Fairy Tales*. New York: Pantheon Books, 1972.
Strega Nona. by Tomie De Paola. New York: Prentice-Hall, 1975.

Procedure:

Each session is the 30 minute period set aside each week for library visits.
For each session requiring presentation of a story, the librarian uses a "safari" hat, a soft globe (Hug-a-Planet), and a story opener that involves an explanation of "going on a safari for good stories."

SESSION 1

On Safari for Good Books opener. Show children where Japan is in relation to the United States. Show drawings or actual items of traditional clothing, eating utensils, etc. Explain that rice is an important food in Japan, and that this story is about rice and a very clever but silly woman.
Tell "Old Woman and the Dumpling."
Librarian will then lead class in mapping the story, including information about setting, main character, and sequence of events.

SESSION 2

On Safari for Good Books opener. Show children where Italy is in relation to the United States. Ask about favorite Italian foods. Focus on pasta. Explain that pasta is an important food in Italy.
Tell *Strega Nona.*
Class will map this story as in Session 1.

SESSION 3

On Safari for Good Books opener. Show children where Germany is in relation to the United States. Explain that at one time porridge was a staple food. Describe what porridge would have been.
Tell "Sweet Porridge."
Class will map this story.
Bring out the maps for the first two stories and lead students in a discussion of the similarities and differences in the three stories.

SESSION 4

Using the story mapping approach, the class will work as a group to create a Texas food tale.

SESSION 5

Divide the class into groups of 4-5 students each. Give each group a copy of the class story. Each group will take the original and plan a 5-6 page illustrated book. Each student will contribute at least one page to the book. Books will be displayed in the library.

WISHES

Grade Level: 3-4 **Time Frame:** 7 sessions

Background: Each story involves the use of wishes granted. In "Sausage" an old couple receives three wishes which they use foolishly. In the other two stories, greed motivates wishes made and leads to the return of original status.

Objectives: To introduce students to common themes in folktales.
To provide opportunities to compare and contrast stories.
To explore common elements in folktales.
To respond through discussion to stories heard.
To respond through writing to stories heard.
To respond through drawing to stories heard.

Materials: "Sausage" from *Favorite Folktales from Around the World*, ed. Jane Yolen, New York: Pantheon Books, 1986.
"Old Woman Who Lived in a Vinegar Bottle" also from Yolen.
"Fisherman and His Wife" from *The Complete Grimm's Fairy Tales.* New York: Pantheon Books, 1972.

Procedure: The librarian introduces, tells, and leads discussion of the stories. The classroom teacher extends the experience through the writing project.

SESSION 1 (library)

Using a "wishing well" made of cardboard or a can, the librarian asks how wishes are received. As students share knowledge of wish getting from their own experience of folklore, the librarian lists the ways. She then says that the class will hear a story about an old couple and how they use the three wishes they receive.
Story is presented using a soft sculpture sausage as a prop.
Discussion follows focusing on sequence of events and how the couple failed to achieve what they really wanted.
Each student is then given a slip of paper. On it, each student writes what he/she would wish for if given one wish. These slips of paper are dropped into the wishing well.

SESSION 2 (library)

Using the slips of paper from the wishing well, the librarian explores possible outcomes. Example: Here is a wish for a Nintendo. I wonder if having the Nintendo will be enough. If given another chance, will this wisher want all the Nintendo games? If given yet another wish, will the wisher want to own the company, etc. She leads into the story by explaining that today's story is about a woman who never seems to be satisfied with her last wish.
"Fisherman and His Wife" is presented in the traditional fashion.
Discussion follows focusing on sequence of events, and comparison of characters of husband and wife. Results of discussion are recorded on large paper.

SESSION 3 (library)

After recalling "Fisherman and His Wife" the librarian explains that today's story is a variant of that story. She directs students to look for both similarities and differences as they listen to the story.
"Old Woman and the Vinegar Bottle" is presented.
Discussion follows focusing on similarities and differences in the two stories.

SESSION 4 (classroom)

Using wishes from the well, each student develops a sequence of events for a story about wishing.

SESSION 5 (classroom)

The narratives are written.

SESSION 6 (classroom)

Students rewrite stories.

SESSION 7 (classroom)

Stories are transferred to "stapleless books" and are illustrated. The stories are displayed in the library with the wishing well.

KINDNESS

Grade Level: 3-4 **Time Frame:** 7 sessions

Background: These four stories are variant forms of the kind and unkind girls type. Each story features an unkind girl who refuses to help anyone and a kind girl who never refuses a request for help.

Objectives: To introduce students to variants of one tale.
To provide opportunities to respond in writing to stories heard.
To provide opportunities for creative response to stories heard.
To provide opportunities to retell stories.
To compare and contrast variant tales.

Materials: "Mother Holle" and "Diamonds and Toads" from *The Complete Grimm's Fairy Tales.* New York: Pantheon Books, 1972.
"Gold in the Chimley" by Leonard Roberts. *World Folktales.* by Atelia Clarkson and Gilbert B. Cross. New York: Charles Scribner's Sons, 1980.
"The Baker's Daughter" from *Clever Gretchen and Other Forgotten Tales,* retold by Alison Lurie. New York: Crowell, 1980.

Procedure: All sessions involving storytelling will be held in the library.
All other sessions will be held in the classroom.

SESSION 1 (library)

List adages about kindness such as "you will catch more flies with honey than vinegar." Ask students to explain what these sayings mean.
Tell "Baker's Daughter" in the traditional way.
Map story events, totaling the number of chances each girl had to show her true self and describing the consequence of each girl's actions.
Tell "Gold in the Chimley" using a long bag with jingling coins in it as a visual.
Compare this story to "Baker's Daughter."

SESSION 2 (library)

Recall, through story maps, the previous stories. Then tell both "Mother Holle" and "Diamonds and Toads." Encourage class to help list similarities and differences.
Discuss truth of the story's message. Are we always rewarded for kindness? Are we more likely to achieve our goals with kindness?

SESSION 3 (classroom)

List, on the blackboard at the head of a column, each story heard in the last two sessions. Have students identify their favorite story and tell why.
Make a graph of the results.
Each student will write a paragraph explaining the reasons he/she preferred one story over the others.

SESSION 4 (classroom)

Students are grouped by story preference. Each group is given a list of activities--write and stage an interview with the two daughters (3 students), rewrite the story as a script for a puppet play or reader's theater or a skit, illustrate the story, make a diorama of the story, produce a filmstrip or slide show of the story.

SESSIONS 5 and 6 (classroom)

Students work on projects.

SESSION 7 (library)

Students present projects.

RED RIDING HOOD

Grade Level: 3-4 **Time Frame:** 3 sessions

Background: Each illustrated version of this tale is based on the Grimm's tale but illustrations serve to create a unique tone.

Objectives:

To provide students the opportunity to explore the impact illustrations have on the story.
To provide students the opportunity to respond through writing to stories they have heard.

Materials:

"Little Red Cap" from *The Complete Grimm's Fairy Tales*. New York: Pantheon Books, 1972.
Little Red Riding Hood, by Paul Galdone. New York: McGraw-Hill, 1974.
Little Red Riding Hood, by the Brothers Grimm and illustrated by Lisbeth Zwerger. New York: Morrow, 1983.
Little Red Riding Hood, by Trina Shart Hyman. New York: Holiday House, 1983.
Red Riding Hood, by Beatrice De Regniers and illustrated by Edward Gorey. New York: Atheneum, 1977.
Red Riding Hood, by James Marshall. New York: Dial, 1987.

SESSION 1

Students are told the Grimm's version of Little Red Riding Hood. A variant ending is offered. Students are encouraged to discuss other tellings they have heard or read.

SESSION 2

The five illustrated versions are shown. Through charting choice of color, scenery, characters, facial expressoins, etc., the class studies the difference illustrations make in the reader's response to the story.

SESSION 3

After reviewing the chart, students choose their favorite illustrations. Each student writes a paragraph defending his/her choice. Results are graphed.

BRAVE WOMEN

Grade Level: 4-5 **Time Frame:** 6 sessions

Background: Each story features a young girl or grown woman who faces danger to achieve a desired end rather than waiting for a man to solve her problems.

Objectives:

To introduce students to common themes in folktales.
To provide opportunities to respond in writing to stories read.
To provide opportunities to work cooperatively in a group.
To explore common elements in folklore.

Materials:

"Stolen Bairn and the Sidh" by Sorche Nic Leodhas, "Twelve Brothers" by the Brothers Grimm, and "Molly Whuppie" by Walter de le Mare from *Womenfolk and Fairy Tales*, ed. Rosemary Minard, Boston: Houghton Mifflin, 1976.
"Li Chi" and "The Flying Head" from *Favorite Folktales from Around the World*, ed. Jane Yolen, New York: Pantheon Books, 1986.

Procedure:

The librarian will present and lead discussion of one of the tales. The remainder of the sessions will take place in the classroom.

SESSION 1 (library)

The librarian will ask students to contribute to a list of characteristics of female characters in fairy and folktales they have read. "Snow White," "Cinderella," etc. may be offered as examples.

The librarian will tell in traditional fashion the tale of "The Stolen Bairn and the Sidh." The woman in this story will then be compared to the list of characteristics of folk and fairy heroines. Discussion will focus on the main character and the evidence of her courage.

SESSION 2:

Class will be divided into five groups. Each group will be assigned a story about a brave woman. The groups will read their assigned stories.

SESSION 3:

Each group will discuss its story, concentrating on evidence of the main character's bravery.

SESSION 4:

The teacher will show examples of front page newspaper stories about brave people. The class will discuss the structure of these stories, the information shared, and choices of article titles.

SESSION 5:

Each group will produce a newspaper article about their character.

SESSION 6:

The finished articles will be read to the class by selected members of each group and then displayed with copies of the stories.

SILLIES

Grade Level: 4-5 **Time Frame:** 10 sessions

Background:

Each story includes humor as the result of a character's gullibility, inability to follow instructions, or lack of common sense.

Objectives:

To introduce students to common themes in folktales.
To provide opportunities to prepare tales for a specific kind of telling.
To provide opportunities to work cooperatively in a group.
To provide opportunities to tell stories.
To respond through writing to stories.
To compare and contrast stories within a specific group.

Materials:

"Clever Hans" from *The Complete Grimm's Fairy Tales*. New York: Pantheon Books, 1972.
"Clever Elsie" also from Grimm's; "Three Sillies," "Lazy Jack," "Old Man and Woman Who Switched Jobs," "Nail Soup," "Drovers Who Lost Their Feet," and "Two Old Women's Bet," all from *Favorite Folktales From Around the World*, ed. Jane Yolen, New York: Pantheon Books, 1986.

Procedure:

The librarian and teacher will model reader's theater by rewriting and presenting "Clever Hans." Students will read stories assigned to their groups, study them, rewrite them into reader's theater scripts, practice telling them, prepare invitations, and present stories to other classes.

With the exception of the initial storytelling session and the class performance, the sessions will be held in the classroom.

SESSION 1 (library)

Tell popular jokes about silly people. Then present "Clever Hans." Discussion focuses on why Hans is funny. Books containing noodlehead stories are displayed.

SESSION 2

Class is divided into seven groups. Each group is given a noodlehead story to read. Each group maps the story.

SESSIONS 3 and 4

Teacher provides practical advice on rewriting the story in script form. The groups rewrite their stories.

SESSION 5

Teacher provides each student a copy of the script. Groups rehearse.

SESSION 6

Students decide on classes they wish to invite to their performance and make invitations.

SESSION 7 (library)

Dress rehearsal.

SESSION 8 (library)

Performance.

SESSION 9

Teacher leads a discussion session focusing on similarities and differences in the stories used in the reader's theater.

SESSION 10

Student writes a paper explaining what story appealed to him/her the most and why.

THIS IS CINDERELLA?

Grade Level: 5 **Time Frame:** 10 sessions

Objectives:

To introduce students to variants of one tale.
To provide opportunities to respond in writing to stories.
To compare and contrast variant tellings.
To present a story through creative dramatics.
To work cooperatively in groups.

Materials:

"Vasilisa the Beautiful" and "The Goose Girl" from *Favorite Folktales from Around the World*, ed. Jane Yolen, New York: Pantheon Books, 1986.

"Cap O Rushes" by Joseph Jacobs from *Womenfolk and Fairy Tales*, ed. Rosemary Minard, Boston: Houghton Mifflin, 1976.

"Cinderella" from *The Complete Grimm's Fairy Tales*. New York: Pantheon Books, 1972.

"The Indian Cinderella" by Cyrus Macmillan from *World Folktales*. By Atelia Clakson and Gilbert B. Cross. New York: Charles Scribner's Sons, 1980.

"Ashpet" from *Grandfather Tales*, ed. Richard Chase, Boston: Houghron Mifflin.

Yeh-Shen by Ai-Ling Louie. New York: Philomel Books, 1982.

"The Brocaded Slipper" from *The Bracaded Slipper and Other Vietnamese Tales*. By Lynette Dyer Vuong. New York: Harper and Row, 1982.

Procedure:

The library will be used for story presentations; the classroom will be used for all other activities.

SESSION 1 (library)

Tell the Grimm's version of Cinderella. Discussion should center around mapping the story.

SESSION 2

Class is divided into seven groups. Each group is given a Cinderella variant. Groups read and map their stories.

SESSIONS 3 - 5

Groups decide on vehicle for presentation--puppetry, reader's theater, skit, storytelling, etc.

Groups prepare story for telling.

Groups prepare necessary props and rehearse.

SESSION 6 - 7

Groups present stories.

SESSION 8

Class discusses similarities and differences in the variants. A chart is made to show these points.

SESSION 9

Each student chooses 2 stories to compare. Outlines are completed during this session.

SESSION 10

Final drafts are completed.

USING AFRICAN FOLKTALES

Jeanne Polisoto *Brewer Elementary*
San Antonio, Texas

These five mini-units make up a larger unit emphasizing cleverness. Each can be used separately except for the extension. They can be picked based on the individual teacher's objectives.

If used as a whole, go in the printed order.

RIDDLES IN AFRICAN FOLKLORE

Grade Level: 3 - 4 **Time Frame:** 5 sessions minimum

Background: This riddle, "Leopard, Goat, and Yam," is a prestory to the African folklore. This is a good opportunity to present an authentic form of storytelling without using a book.

Objectives:

To provide a chance to experience storytelling in a traditional manner.
To find solutions to riddles in a cooperative groups.
To develop critical thinking skills.
To experience dramatic art through role play or puppets.

Materials:

"Leopard, Goat, and Yam" from *Favorite Folktales from Around the World*, ed. Jane Yolen, New York: Pantheon Books, 1986.

Who's in Rabbit's House? by Verna Aardema. New York: The Dial Press, 1969.

Folktales and Legends of Ethiopia told by Christine Price, CMS Records, Inc., 14 Warren St., New York, NY 10007, 1969.

Procedure:

Each session may be between 30-45 minutes, depending on the learning style of the class.
Each session should relate to a common experience, so there will be a transfer of learning to the newly introduced material.

SESSION 1:

Present the class with a riddle that is universal such as, "What is black and white and read all over?" to establish a common background. Then, read "Leopard, Goat, and Yam," using paper figures in cooperative groups. Write the conditions under which the crossing of the river may not occur.

Afterwards, use the record, *Folktales and Legends of Ethiopia* which has another riddle, "The King's Questions." This is another opportunity for storytelling. The four questions are: 1) Who has much wealth but does not share? 2) What is generous and old?
3) What is the greatest plant? and 4) What is the greatest animal?
Answers: God, Earth, cotton, cock (tells us what time to get up in the morning).

SESSION 2:

Refer to the concept of a riddle and explain that the story will answer this riddle, "I'm the long one that tramples on elephants."
Ask the child if he/she knows where elephants live, and show the eastern part of Africa where the Masai live.

Read the story and see if the child can reach a conclusion as to the name of the mysterious creature.
Go through the story and try to find those things which are different from what is familiar in the US.
Draw the object and write a couple of sentences describing the object and its function.

SESSION 3:

Make African masks using paper plates and tongue depressors.

SESSION 4-10:

Recreate the original Masai story using the African masks (prompts during the practice should be done in order to allow children to learn by memory without a script.)

POSTSCRIPT

If the African record is unavailable, then present it orally. Also, any book of riddles could be used to extend the concept of a riddle.

THE FUNCTION OF DILEMMA IN AFRICAN FOLKTALES
(teaching critical thinking through tales)

Grade Level: 3 - 4 **Time Frame:** 5 sessions

Background: African folktales have a unique quality of using the dilemma to instruct the society in moral teachings. This kind of folktale makes up about fifty percent of all the tales.

Objectives: To develop critical thinking and problem solving skills.
To write a dialogue to persuade.
To make a puppet as a prop for the dialogue.
To compare stories for any similarities or general themes.
To create an interaction between the story and problem which represents the traditional form of storytelling.

Materials: "Departure of the Giants" from *Favorite Folktales from Around the World*, ed. Jane Yolen, New York: Pantheon Books, 1986.
"Rich Man, Poor Man" from *Favorite Folktales from Around the World*, ed. Jane Yolen, New York: Pantheon Books, 1986.

Procedure

Each session should last between 30-45 minutes depending on the discussion.
The teacher must get the students involved by leading questions that allow many possibilities instead of just one right answer. The teacher will also use graphing skills to interweave the literature into math.

SESSION 1

Orally present the dilemma in "Rich Man, Poor Man."
Brainstorm possible solutions.
Take survey and graph the results, making any conclusions.
Read the story and get a reaction to the ending; explain the difference between wise and smart; make an analysis of the class's solutions and the story's.

SESSION 2

Review the concept of a dilemma and present another example, The Departure of the Giants."
Brainstorm possible solutions before reading the ending.

Analyze the ending and make conclusions about the fairness of the solution.
Ask the class if they are faced with such dilemmas as drug use or doing schoolwork. (If I do my work, will others consider me a nerd?)

SESSION 3-4

In a cooperative group of three, create a dialogue in which the student will convince the judge that the decision is unfair.
Use a pencil and tag board taped to the pencil to initiate the conversation; there should be about 4 lines of conversation for each speaker.

SESSION 5

Practice the dialogues and allow some of the more willing to present their work.
Refer to the dilemma and reference it to Africa, emphasizing that this kind of story is widely done with audience participation as the class has just recreated.

AFRICAN FOLK HERO--ANANSI

Grade Level: 3 - 4

Time Frame: 5 sessions of 45 minutes each

Background: Anansi, the spider of Spiderman, portrays a folk hero to the Ashanti people of Ghana, West Africa. He's a combination of being wise, tricky, and shrewd when he triumphs over more powerful and more able adversaries.

Objectives:

To create a spider to visualize the human-like quality of Anansi.
To determine the character of Anansi.
To illustrate a solution in capturing each required item by the sky god.
To compare student solution to the one that is in the original story.
To determine which son should get the reward (critical thinking in McDermott's).
To expand oral expression.
To provide an example of riddles in African folklore.

Materials:

"How Spider Obtained Sky God Stories" from *Favorite Folktales from Around the World*, ed. Jane Yolen, New York: Pantheon Books, 1986.
Anansi the Spider by Gerald McDermott. New York: Holt, Rinehart & Winston, 1972.
A Story, A Story by Gail Haley. New York: Athneum, 1970.

Procedure:

The teacher can ask the students about *Charlotte's Web* indicating that animals become human-like. Then, they can relate to the African use of a spider that explains things in the African environment.

SESSION 1

Read *Anansi the Spider*, and then ask the question, Who of the six should deserve the reward? and Why?
Create a spider using 2 egg carton parts and construction paper legs folded in accordion style.
Discuss qualities of a spider.

SESSION 2

Orally review the story from yesterday and then rewrite the story with more detail in cooperative groups.

SESSION 3

Read the first two and a half paragraphs of "How Spider Obtained the Sky God Stories."

Break into cooperative groups and illustrate how each animal and fairy can be captured: Onini the python, Osebo the leopard, Moatia the fairy, and Moboro the hornet.
After 30 minutes, complete the story and compare the original story with the ones that the students had made. Which did they like better? Methods can be real or fanciful.

SESSION 4

Read *A Story, A Story.*
Compare the Yolen story with the illustrated version. Which did you like better?
Reshow the story selecting those things unique to Africa such as clothing, king, leopard, gourd, wooden doll, and hut.

SESSION 5

Make a picture which incorporates several of the objects that are best known in Africa.
Share the pictures orally.

HUMBLE HARE FOR HEROIC HOMAGE IN AFRICAN HERITAGE

Grade Level: 3 - 4 **Time Frame:** 5 sessions

Background: Despite the displeasure with the original stories by Joel Chandler Harris, Mr. Lester's readaptation represents Afro-American literature and its direct ties to Africa. Brer Rabbit always defeats his enemies with humor, wit and wisdom. Therefore, Africans respect this humble creature with all his delightful qualities.

Objectives:

To identify geographic areas such as grassland, desert, and jungle.
To create a conversation with three variations and write another Brer Rabbit tale.
To compare stories from 3 different areas; determine similarities.
To provide examples for social behavior through examples in the Yolen story.

Materials:

"Why the Hare Runs Away" from *Favorite Folktales from Around the World*, ed. Jane Yolen, New York: Pantheon Books, 1986.
The Tale of Peter Rabbit. Beatrix Potter. London: Fredick Warne & Company, 1987.
The Tales of Uncle Remus The Adventure of Brer Rabbit told by Julius Lester. New York: Dial Books, 1987.

Procedure:

SESSION 1

Have the children make rabbit ears with usual colors or with variations; discuss the animal that has these ears and see if they can assign any human qualities to rabbits (lead-in to personification). Read *The Tale of Peter Rabbit* and discuss any qualities that may tell about Peter's personality. Relate Peter's experience to any of the children's (times that they did not listen to their parents and the results of such decisions). Labels like--mischievous, curious, or playful--may result from the discussion.

SESSION 2

Reintroduce the story of Peter Rabbit and emphasis the character of Peter. Suggest that there are similiar kinds of stories written in the U S; add that Peter Rabbit was written by a young girl in England. Select some of Uncle Remus's tales which illustrate the qualities of playfulness, wit or wisdom. One of my choices is "Brer Rabbit's Riddle" which connects to the traditional literary style in Africa. "Brer Rabbit Comes to Dinner" offers a humorous recounting of Fox seeking revenge against Brer Rabbit.
Have children break into cooperative groups and write an episode about Brer Rabbit and Brer Fox and how they make up, how they tricked Brer Bear etc. (these are possible story starters.)
Share the stories orally.

SESSION 3

Have the children illustrate the stories and make them into a book or in-class library. Introduce the third story about rabbits which come from Africa; if you can, show pictures of geographical areas such as jungle, desert, and grassland this would help to establish the variety of regions in Africa as well as the habitat of the rabbit.

SESSION 4

Review the ideas that rabbits live in grasslands rather than in the jungle. In Africa, some people thought of a reason, and this story explains how it happened. Read "Why Hare Runs Away" and leave off the ending. Use the following endings and create a conversation about what each animal said; make pencil puppets which make the conversation easier becasue there's a prop.

A. Animals discuss what to do to capture the animal that has been muddying the water.
B. Animals catch rabbit while he is muddying the water.
C. Hare finally goes with the other animals because they were unfriendly to him.

SESSION 5

Practice the dialogues. Let the children read from their papers. Present these to the class. Read the story ending and ask if there is anything that they learned. Add that this story also explains why rabbits live in the grassland. Compare the three stories to see if there are any common elements.

POSITIVE IMAGE OF A WOMAN IN A FOLKTALE SHOWING CLEVERNESS

(an extenstion)

Grade Level: 3 - 4

Time Frame: 3 sessions of 30 - 40 minutes.

Background African stories emphasize cleverness with nontraditional characters such as spiders and hares. The woman is often represented as less able or as very evil. In this African story, the woman takes control and rescues her child from the largest animal in the jungle and triumphs.

Objectives: To present cleverness as a qualitity of women.
To provide a creative writing exercise.

Materials:

"Unanana and the Elephant" by Kathleen Arnott. *Womenfolk and Fairy Tales*. ed. by Rosemary Minard. Boston: Houghton Mifflin, 1976.

Procedure The teacher will lead the discussion and use a newspaper as an example of writing and replicate this style.

SESSION 1

Show a photo of an African woman and ask the class if they feel she could be brave. Why or why not? Read the story and ask what they think about this woman saving her children. Seek any personal stories about how their mothers may have similair qualitites.

SESSION 2

Discuss what makes up a newspaper article. Write an article that describes the exploits of Unanana.

SESSION 3/4

Make the front page of a newspaper using the story of Unanana as the headline and lead story.

ESSENTIAL ELEMENTS

Patricia Porter *Wallace Elementary*
Richardson, Texas

Grade Level: 3rd - 4th **Time Frame:** Two weeks

Background: Each story is a variant of the traditional Cinderella story recorded by Charles Perrault. However, we discover upon closer examination that this tale first appeared in China as early as the 9th century A D. The tale of Rhodopis and the rose-red slippers was first recorded by the Roman historian Strabb in the first century B C. Perrault's tale came later in 1697, English translation in 1729. There are similarities and difference in all stories. In Perrault's *Cinderella* we see help received from the traditional "fairy godmother." In *Tattercoats* the giving personage is a common gooseherd. A doll--when fed--provides the needed help to Vasilisa. But it is the bones of a fish that aid Yen Shen, one of the earliest Cinderella variants. Tam, in the Vietmanese version, receives help from a fairy godmother, a fish with magical powers, and the willing forces of nature. A falcon's penchaut for snatching things brings the servant girl Rhodopis to the Pharoah's attention. The African version has the would-be bridegroom; in this case, the king actively seeking a bride but secretly testing the candidates with varied guises, southern mysticism appears in *Moss Gown* as the Gris-Gris woman's magic helps her gain the attention of the Young Master of the House. The Zuni Indians use the turkey to grant the necessary aid.

Objective: The students will become familiar with the elements of a fairy-tale and be able to recognize the universality of stories as they are adapted to particular cultures.

Outcome: The students will recognize the well-known fairy tale Cinderella and its derivatives and be able to write their own tale.

*Note: All sessions are based on a 45 minute segment, these sessions may be done solely by the classroom teacher/librarian or a combination of both.

Materials:
Climo, Shirly. *The Egyptian Cinderella.* illustrated by Ruth Heller. New York: Thomas Y. Crowell, 198 .
Ehrlich, Amy, adaptor. *Cinderella.* illustrated by Susan Jeffers. This is Perrault's version. Originally from France.
Hooks, William H. *Moss Gown.* illustrated by Donald Carrick. New York: Clarion Books, 1987. From eastern North Carolina.
Kha, Dang Manh as told to Ann Nolan Clark. *In the Land of the Small Dragon,* illustrated by Tony Chen. New York: Viking Press, 19 . From Vietnam.
Louie, Ai-Ling. *Yeh Shen: A Cinderella Story from China.* illustrated by Ed Young.
Steele, Flora Annie. *Tattercoats.* illustrated by Diane Goode. Originally from England.
Steptoe, John. *Mufaro's Beautiful Daughters.* New York: Lothrop, Lee & Shepard, 1987. From Africa.
"Turkey Girl." SVE filmstrip/tape based on a Zuni Indian legend.
Whitney, Thomas P. *Vasilisa the Beautiful.* illustrated by Nonny Hogrogian.

SESSION 1: Brainstorm with the class what components all fairy tales have in common. (These will be written down on a chart tablet.) From there, compare their components with the actual components of a fairy tale.

a) fairy tales have special beginning and endings:
"once upon a time"
"once there was and was not"
"happily ever after"
"snip, snap, snout, this tale's told out"
b) magic is usually present
c) the numbers 3, 7, 11, are often used sometimes there are 3
d) all have characters, setting, plots; a recurring theme is good vs. evil

Using the well-known story of *Cinderella*, ask the class to tell you what they know/remember about the Cinderella story. Again write all comments on the chart tablet. Read out loud the familiar Perrault version to the children. I chose the Amy Ehrlich adaption because of its closeness to the Perrault version and the lovely illustrations.

SESSION 2: Objective: To realize that fairy tales are very old stories
a) each generation has told these tales to the next generation
b) many of these tales are written down in beautiful books for us to enjoy today.
c) these tales come from many unknown people rather than a single author.
d) these tales are imaginary
e) all cultures have these tales.

Share the English version of Cinderella - *Tattercoats* retold by Flora Annie Steele. After sharing ask the students to compare the similarties/differences of both stories. Again put on chart paper so that they can be side by side.

SESSION 3: Share *Vasilisa the Beautiful* trans. by Thomas P. Whitney with class.
Again compare similarities/differences listed on chart.
Draw 3 overlapping circles that represent the 3 tales. The area that overlaps would contain the plot for the 3 stories. Each subsequent story will be done in a like manner.

SESSION 4: *Yeh Shen*. (China) retold by Ai-Ling; illus. by Ed Young.
There are 347 versions of the Cinderella tale found through out the world. This tale is considered one of the oldest. Continue listing on table differences/likenesses.

SESSION 5: *In the Land of the Small Dragon* (Vietnam) told by Dong mahn Kha to Ann Nolan Clark, illus. by Tony Chen.

SESSION 6: The *Egyptian Cinderella* by Shirley Climo; illus. by Ruth Heller.

SESSION 7: *Mufaro's Beautiful Daughters*. (Africa) John Steptoe.

SESSION 8: *Moss Gown*. (eastern North Carolina) retold by Wm. Hooks, illus. by Donald Carick.

SESSION 9: *Turkey Girl*. (Am. Indian Legend)

Extension Activities

347 Cinderellas

1) Create a 348th Cinderella. Using elements from all 8 stories combine them in original and different ways or add your own twists to the story.

2) Rewrite or retell the tale from the viewpoint of those doing the scorning, ie. stepmother, stepsisters, half-sisters, grandfather.

Culminating Activity

Build a Fairy Tale

Select a group of characters, a setting, a plot. Put them together to create a fairy tale of your own.

CHARACTERS	SETTING	PLOT
careless innkeeper band of thieves brave stable hand	a deserted island damp dark cave	dangerous decision
clumsy prince an ancient sword fierce dragon	castle, dungeons, towers	learning a lesson
friendly bear stingy old man hidden treasure	small village	dangerous journey
timid goat herder wiley fox wise old woman	mysterious cottage at the edge of the woods	magic spell funny accident
secret messenger lonely housemaid unexpected guests	forest in winter	suprise identities
hungry giant magic kettle three old woman	cozy inn in the country	strange bargain
poor, but honest cobbler lazy princess angry king	behind a high wall	lost treasure
3 lost children locked box curious cat	across mountains and valleys	mysterious happenings

These will be compiled into a book of original fairy tales, bound and circulated. An audio tape of each child reading his own story will accompany the written text. Original illustrations are encouraged.

FAIRY TALES--MULTIPLE TELLINGS

Penny Plumlee

Mountain View Elementary
Killeen, Texas

Grade Level: Grades 3-5.

Time Frame: Three 45 minute May be adapted for middle school also.to one hour lessons, teacher led.

Objectives:

To acquaint students with multiple tellings of one traditional tale.
To evaluate dialogue and illustrations in the text to form a critical analysis of one or more characters.
To recognize figurative language, dialect and/or satire present in multiple tellings.

Materials:

Brett, Jan. *Goldilocks and the Three Bears*. New York: Dodd, Mead Company, 1987.
Dahl, Roald. *Roald Dahl's Revolting Rhymes*. New York: Bantam Books, 1983.
Lukens, Rebecca. *A Critical Handbook of Children's Literature*. London: Scott Foresmann and Company, 1981.
Marshall, James (retold). *Goldilocks and the Three Bears*. New York: Dial Books for Young Readers, 1988.
Opie, Iona and Peter. *The Classic Fairy Tales*. New York: Oxford University Press, 1974.
Pomaska, Anna. *Fairy Tales Hidden Picture Coloring Book*. New York: Dover Press, 1982.
Scholes, Robert. *Protocols of Reading*. New Haven: Yale University Press, 1989.
Wilson, Anne. *Traditional Romance and Tales*. (How Stories Mean). New York: Rowman and Littlefield, 1978.

Resources: Three titles listed in the bibliography of *Goldilocks and the Three Bears*.

Activities:

DAY 1

1. Anticipatory Set: Have students brainstorm familiar titles of fairy tales. Set a 5 minute limit. Applaud and encourage friendly competition.
2. Post list on overhead or chalk board for later reference by students. Star tales most frequently listed.
3. As a further reminder of literature from the past provide a copy of "Magic Beans are Better Than Money." Encourage students to work in groups to solve as many as possible.
4. Additional Challenge: Create three new titles not already present.
5. Can you identify the fairy tales or nursery rhymes represented by the following phrases?
    1. Magic beans are better than money. ("Jack and the Beanstalk")
    2. Let down your hair. ("Rapunzel")
    3. One good night's sleep . . . . . , Please! ("The Princess and the Pea")
    4. I don't need any more beauty sleep. ("Sleeping Beauty")
    5. Fetching water can be risky business. ("Jack and Jill")
    6. A proper tailor should be trusted. ("The Emperor's New Clothes")
    7. The runt of the group . . . . . ("The Ugly Duckling")
    8. My stepmother is the worst! ("Cinderella")
    9. Going in a circle may cause accidents. ("Ring Around the Rosy")
    10. Knowing someone's name is powerful. ("Rumpelstilskin")
    11. Don't judge a book by its cover. ("The Frog Prince")
    12. Babies need sleep. ("Rock-a-bye Baby")
    13. Lambs are not on the supply list. ("Mary had a Little Lamb")
6. Show the three versions listed in the bibliography of *Goldilocks and the Three Bears*.

a. Ask students to comment after reading only the title and viewing the front of each book.
b. Read one version during each class for three consecutive days. Begin with Brett's, then Marshall's, then with the Revolting Rhymes telling.
c. After each reading, discuss the nature and characterization of the bears and their golden-haired visitor. Ask, "In what ways do you see Goldilocks change from the first of the story to the last? How would you describe her if you were introducing her to a person not familiar with the text? How do her actions reveal her plans? What illustration or dialogue specifically interests you? Why?"
d. What languages and/or illustrations do you notice that reveal a Texas influence in Marshall's book?
e. Which Goldilocks would you want to invite for an exchange "fairy tale" student? What characteristics made you select a specific telling?

DAY 2: Choral Reading of "The Jazzy Three Bears." (See at end.)

Discussion Questions:

1. How would the tale be reversed in the 20th century if a bear visited three people?
2. Where would you locate your text in the continental United States? Why? How might the local dialect and customs influence the tellings?

DAY 3: **Extension Activities.**

1. Share Sheet:
   a. Draw _____'s bedroom and illustrate favorite books, hobbies, and collections.
   b. What kind of Halloween costume would _____ select?
   c. Create a conversation between Mary, Mary Quite Contrary and Sleeping Beauty. What might they have in common?
   d. Suppose the wolf from *Red Riding Hood, The Three Billy Goats Gruff,* and "The Three Little Kittens" attended a convention for fairy tale and nursery rhyme characters. What advice could they share with young, rising hopeful characters? Be ready to share your ideas later.
2. Read the "Jazzy Three Bears" as a rap or a chant.
3. Provide related activity sheet (see below). Let the students select a favorite number and present it to the group after 15 minutes of preparation. These activities are well-suited to cross the curriculum and may be made more or less difficult by changing a few crucial words.
4. For 3rd graders: Design a dead bolt lock for the bear's front door.
5. Allow older students to write the tale using one element or more from each telling. Rename the new version as appropriate. Allow students to dramatize the new telling and construct props and costumes.
6. Use share sheet. See #1 above.
7. Use the "Once Upon a Time" paragraph.
8. From our literary heritage: How many titles will you discover in the following paragraph? Underline the characters and titles which you discover. Please complete the story.

Once upon a time a wonderful lamp was inhabited by a genie who longed to be as lovely as snow white but not an ugly duckling. She invited a little gnome to a tea party and the bremen town musicians entertained dressed in the emperor's new clothes made by the shoemaker and the elves. The real princess was escorted by puss in boots. They passed Jack in the beanstalk and Repunzel who was talking to the frog prince. The steadfast tin soldier entertained with a story of the wonderful tar baby as little miss muffett watched.

Suddenly . . .

Related Activities: Goldilocks and the Three Bears

A. Music: Name at least 10 songs that have numbers in their titles.
B. Design running shoes for the three bears. Baby bear's shoes should be appropriate for skipping, running, and jumping, etc. (age appropriate). Mother bear's should be especially useful in kitchen setting or for garden use, etc. (waterproof). Be divergent in designing Papa bear's shoes.
C. Proprose a route for the bears' morning walk. Have them pass at least four other fairy tale residences. Include dialogue with other characters. Estimate their mileage to and fro.
D. Math: Make a Christmas gift list for Goldilocks. All gifts should be purchased for under $10.00.
E. Provide a list of at least six concepts which usually come in "threes." (1) small, medium, large; (2) red, white, blue; (3) go, stop, caution; etc.
F. Structure a gourmet meal for the three bears in which they entertain four other story book characters. Example: Slim Fast and a Chocolate Sunday (Jack Sprat); Curds and Whey (Little Miss Muffet).
G. Design a security system for the three bears' cottage.
H. Think of three related activities to cross the curriculum. In what country could the three bears reside? What state? What are the designs of their lot and surrounding properties? Act out the morning walk dialogue used in part C above.
I. Social Studies: Use an encyclopedia or atlas to find out in which states the most bears reside. What laws have been passed for the welfare of the park residents as well as the bears?
J. Language Arts: Engage in a play on words. "You are beary sweet." "Life is unbearable," etc.
K. Analysis: Use visual discrimination and critical listening to recognize ways that James Marshall reveals a love for his home state, Texas, in his retold text.
L. Originate a related activity of your own design. Don't "Beary your talents!"
M. Character analysis. Use attached sheet.

A list of skills used in the comparing activity of "The Three Bears."

1. Skills Involving Analysis
   a. Identifying characteristics/components
   b. Discriminating between same and different
   c. Comparing/contrasting
   d. Summarizing
   e. Predicting

2. Organizational Skills
   a. Decision Making
   b. Memory skills
   c. Formulating questions

3. Critical Thinking Skills
   a. Determining accuracy of presented information
   b. Identifying value statements
   c. Determining relevance
   d. Identifying ambiguity

4. Skills Involving Creativity
   a. Creative problem solving
   b. Attribute listing
   c. Imagining
   d. Brainstorming
   e. Fluency
   f. Elaboration

5. Perceptual Skills
   a. Assessing other points of view
   b. Detecting patterns

6. Reasoning Skills
   a. Drawing conclusions
   b. Interpreting data

The Jazzy Three Bears
by
Janis Lappeus

Once upon a time in a nursery rhyme there were three bears, I said three bears.
First there was a Papa bear. Then there was a Mama bear.
Be-bop-a-be bear, there was a little wee bear.
Be-bop-a-be bear, there was a little wee bear.

They all went a-walking through the green woods a-talking.
Along came a little girl with long shiny golden curls.
Her name was Goldilocks. Her name was Goldilocks.

She knocked on the door with a knock, knock, knock and she
walked in 'cause there was no lock.
She didn't care. No one was there. She didn't care. No one was there.

She walked right in and had herself a ball; a-eatin' and a-
rockin' and a-sleepin' and all.
She didn't care. No one was there.
She didn't care. No one was there.

Home came the three bears, tired from the woods, ready
to sit down to some home-cooked goods. Yeah. Yeah.
"Somebody's been eatin' my porridge" (said the Papa bear).
"Somebody's been eatin' my porridge" (said the Mama bear).
"Be-bop-a-be bear" (said the little wee bear), "somebody's broke my chair."

So they went upstairs to see what they could find.
Found Goldilocks in bed, asleep all the time.
She woke up, broke up that party and boogied on out of there.

"Bye, bye" (said the Papa bear.)
"Bye, bye" (said the Mama bear.)
"Be-bop-a-be bear" (said the little wee bear,) "what kind of a bear was that anyhow?"

( ) Entire group reads.
___ Entire group repeats the line.

Character Analysis

Select one character from three tellings of the same tale. Compare the character selected in appearance, personality, deeds and any other way which interests you.

COMPARISON	NAME: Brett	NAME: Marshall	NAME: Dahl
APPEARANCE			
PERSONALITY			
DEEDS			
OTHER			

LESSONS FOR GRADES 2 - 5

Patricia Plunkett *J. A. Patton Elementary*
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HOW ILLUSTRATIONS "COLOR" THE STORY

Grade level: Fourth grade **Time frame:** One language arts period or one library time

Background: Illustrations certainly give much meaning to the familiar fairy tales every child knows. Each child comes to school with some exposure to a fairy tale picture book and may believe that there is only one "look" to a story. This study will expand and enrich the visual perception of the students.

Objective: Students will view and discuss various illustrations from Mother Goose and fairy tale books. They will identify familiar versions and the ones which change the mood or outlook of the tales.

Materials: Slides taken from various picture books such as:
The Three Sillies. retold and illus. by Paul Galdone. Clarion, 1981.
The Three Billy Goats Gruff retold and illus. by Paul Galdone. Clarion, 1973.
Little Red Riding Hood retold and illus. by Paul GaldonE. McGraw-Hill, 1974.
Rapunzel retold by Barbara Rogasky, illus. by Trina Schart Hyman. Holiday, 1982.
Snow White by Grimm, illus. by Trina Schart Hyman. Little, 1974.
Goldilocks and the Three Bears retold and illus. by James Marshall. Dial, 1988.
Red Riding Hood retold and illus. by James Marshall. Dial, 1987.
Cinderella retold by Barbara Karlin and illus. by James Marshall. Little, 1989.

Activities: Students look at and discuss various books from a collection held in the library for this activity.

Show slides and continue discussing differences in mood and characterization created by various illustrators using individual treatments of the subjects.

Contrast serious or dark pictures and some very humorous ones. Particular emphasis is placed on the artists whose work is listed above. Hyman employs the somber mood, and Marshall uses an almost playful approach.

Extension: James Marshall's work is particularly child-like. For this reason, students will not be inhibited in illustrating the fairy tale, folktale, or Mother Goose rhyme of their choice. A book can be made with the final results and shared with other classes.

FIFTH GRADE DRAMATIZING FAIRY TALES & FOLKTALES FOR KINDERGARTENERS

Grade level: Fifth grade **Time frame:** At least a week of language arts periods for reading stories, choosing one to dramatize, and creating the puppets.

Background: Every grade level has a dramatic or theater arts required unit. Performing for younger children benefits both performer and audience.

Objective: Older students will become comfortable with dialogue and puppet action using familiar stories. Younger children will learn to be an appreciative audience and will enjoy seeing their favorite stories performed.

Materials: A collection of various folk and fairy tales with a simple single theme such as:

The Three Sillies retold and illus. by Paul Galdone. Clarion, 1981.
Rapunzel retold by Barbara Rogasky, illus. by Trina Schaft Hyman. Holiday, 1982.
Hansel and Gretel by Grimm. Larousse, 1982.
Little Red Riding Hood retold and illus. by Paul Galdone. McGraw-Hill, 1974.
The Three Little Pigs retold and illus. by Paul Galdone. Clarion, 1970.
The Three Billy Goats Gruff retold and illus. by Paul Galdone. Clarion, 1973.

Activities: Fifth graders work in groups of three. They spend at least one period just browsing to choose a story they can perform. Teacher lists choices on the board so that no two will be the same.

Groups work on dialogue and characterization with help from the teacher. This can also be done in the library so that the librarian can help.

Stick puppets using tongue depressors, cotton balls, yarn, sequins, felt and construction paper are made for the main characters of each tale.

The groups of puppeteers perform their stories in the library using the portable stage and the story steps.

Extension: The kindergarteners can work out actions to some of their favorite stories using simple props under their teacher's direction. They can perform in the library for the upper grades or for other kindergarten classes.

FUNNY FOLK TALES

Grade level: Third grade

Time frame: Three, 30 minute sessions in library in three successive weeks.

Background: Third graders have developed a sense of humor but tend to take themselves and their reading seriously. Many folktales are centered around hilarious situations. These youngsters need to be able to laugh at foolish people and the things they (and we) do.

Objectives: The children will find the elements of humor in various folktales. They will be able to write a short story about a ridiculous action or situation and its solution (conclusion).

Materials: *The Three Sillies* by Paul Galdone. Clarion, 1981.
Big Anthony and The Magic Ring by Tomie De Paola. Harcourt, 1979.
The Emperor's New Clothes by Janet Stevens. Holiday, 1985.

Activities: FIRST WEEK: Librarian begins discussion with question, "What makes people laugh?" Answers will vary. Asks, "What makes you laugh in a story?" Some of our old tales are very silly. (i.e. *The Three Sillies*). Review story or read it aloud. List elements of humor in this story. Ask, "Is there some sadness about the funny things that happen to people?"

SECOND WEEK: Librarian reads *Big Anthony* to class and again discussion centers around what makes this story funny. Ask what other things might Big Anthony do to get into trouble with his employer. (He took her magic ring in this story.)

THIRD WEEK: Read *The Emperor's New Clothes*. (In this re-telling, the Emperor is a large, bright pig!) Discuss his vanity and lack of understanding. Why do you suppose a pig was chosen? Discuss connotation of pig and greed.

Extensions: Teachers can have students write funny stories in class to share in the library. Use animals as main characters: sly fox, dumb bunny, etc.

THREE BEARS COMPARISION

Grade level: Second grade Aim High class

Time frame: One thirty minute session in the library; teacher extends.

Background: A teacher requested motivation for writing. I used the ideas from one of the papers I wrote at the Institute.

Objectives: Students will compare three versions of the Three Bears story. They will explore their feelings for the main character, contrast illustrations, and examine how the dialogue affects the story.

Materials: *The Three Bears* by Paul Galdone. Clarion, 1972.
Goldilocks and the Three Bears retold by James Marshall. Dial, 1988.
Deep in the Forest by Brinton Turkle. Dutton, 1976.

Activities: Librarian displays the Galdone book and discusses the familiar version of the tale. Illustrations are examined, and some dialogue shared. Students are encouraged to express their feelings about the main character, Goldilocks.

Marshall's version is displayed and contrasted to the previous book. Humor is introduced as the bears ride off on bicycles to wait for the porridge to cool. Dialogue also reflects the humor. Students are asked to give examples. The illustrations especially make the book funny. Baby Bear's messy room never fails to evoke a reaction.

Turkle's book is displayed with very little discussion. Students discover very soon that it is a version of Three Bears from the opposite point of view. The low-key, almost mono-chromatic illustrations make it a more gentle, natural story. About mid-way through the story, the librarian stops and inquires about student's feelings toward the little bear who has broken into the people's home. Discussion is encouraged about why we don't blame the bear for his actions while we are negative in our feelings about Goldilocks.

Extension: The last book is a wordless book. The teacher can have her class write the dialogue for the book. In the past, classes have made books and put them in the "Rare Books Collection" in our library.

DESCRIBING PRINCESSES

Grade level: Fourth grade

Time frame: 45 minute language arts period

Background: The basic definition of adjectives has been established beginning at first grade. To make the study a bit more interesting, we can use fairy tales starring various princesses. This activity will be a culmination of the adjective study.

Objectives: Students will be able to identify adjectives as they are used to describe the character and appearance of princesses in familiar fairy tales.

Materials: *The Princess and the Pea* by Hans Christian Andersen. Seabury, 1978.
Twelve Dancing Princesses by Jacob Grimm. Viking, 1978.
The Random House of Fairy Tales adapted by Amy Ehrlich. Random, 1985.
Cinderella by Charles Perrault, retold by Amy Ehrlich. Dial, 1985.
Cinderella retold by Barbara Karlin. Little, 1989.
The Paper Bag Princess by Robert N. Munsch. Annick Pr., 1980.

Activities: List and discuss briefly various fairy tales starring princesses. Exhibit several books containing princess tales to spark more recall. As various pictures are shown, list adjectives describing princess on the chalk board.

Physical descriptions will be easy; some digging may be necessary to elicit words describing their demeanor or actions such as timid, helpless, generous.

Show the Barbara Karlin *Cinderella* and ask if this looks like a typical princess. (She is grubby and rather unattractive.) Read aloud *The Paper Bag Princess* in which the heroine dresses in a paper bag and ultimately rejects the prince because he objects to her appearance.

List and contrast adjectives which might describe these two princesses who do not fit in our preconceived mold for princesses.

Extension: Students can be encouraged to write their own fairy tales using unusual princesses and employing many adjectives. They do NOT all have to end "happily ever after."

FAIRY TALE SPOOFS

Grade level: Second grade

Time frame: Three 30 minute sessions in the library on three successive weeks.

Background: In second grade many children begin to display a sense of humor. To aid in the development of a sense of humor and to further develop critical thinking skills, this comparison of fairy tales, modern and traditional, was planned. Students will obviously be at various levels of development.

Objectives: The children will understand what a "spoof" is and find those elements which make it humorous. They will find differences and similarities to the traditional tales they know.

Materials: *The Tough Princess* by Martin Waddell. Philomel, 1986.
Sleeping Beauty by Jane Yolen. Coward, 1981.
Sidney Rella and the Glass Sneaker by Bernice Myers. Macmillan, 1985.

Activities: FIRST WEEK: The librarian asks class what words tell about a princess in the fairy tales they have heard. Words such as beautiful, pretty, rich are elicited. Librarian presents the title of the first story and asks if "tough" describes princesses they know about. Librarian reads the story, and encourages students to compare it to the usual fairy tale. The concept of the "spoof" develops from the discussion.

SECOND WEEK: The Librarian again presents the name of the story (*Sleeping Ugly*) and asks what story this brings to mind. List events in the traditional story. There may be some disagreement, and this is a good time to agree that some versions of the story may not be the same. Most children will agree on answers to the questions: "Why did she fall asleep?" "How long did she sleep?" "Why did she wake up?" Read *Sleeping Ugly*. After the story, students compare it to the original and find the differences and similarities.

THIRD WEEK: Librarian again presents the name of the story, *Sidney Rella and the Glass Sneakers*, and the children immediately recognize it as a spoof. Students point out differences we can expect to find in this story. After the story, students are able to point out nearly all areas of similarity and difference.

Extension: Classroom teachers can ask students to write or tell their own spoofs using various folk and fairy tales. Those not able to compose easily can use tape recorders to "write" their spoofs.

APPROACHING FOLKLORE THROUGH STUDENTS' INTERESTS

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UNDERSTANDING FOLKLORE THROUGH GHOST STORIES

Grade Level: Fourth or fifth grade.

Time Frame: Approximately four weeks by team of librarian and teacher or by classroom teacher.

Introduction: Because ghost stories are probably the most often told of all the folklore types in our society, they are a very natural way to study how folklore develops and the primary and secondary sources of folklore. In recording folktales exactly the way they are told and then putting them into the type of publishable form that students have learned using the writing process, students will perceive the difference between the oral and the written traditions. They will perceive the importance of literary elements to stories when they are both written down.

Objectives:

To give students a background in a folktale genre, the ghost story, as it comesfrom different cultures.
To foster in students an appreciation of the oral tradition and storytelling.
To help students understand the way folktales develop and spread.
To give students a knowledge of both primary and secondary research.
To enable students to adapt or retell a story by considering the elements of a literary tale and the audience to whom they are directing the story.
To develop the appreciation of the language of good stories.
To make students familiar with dedications, title pages, and the dummy of a book so that they can create their own.

Materials:

Local ghost stories obtained from your newspaper and historical society; blank tapes, tape recorder.
Fowler, Zinita. *Ghost Stories of Old Texas.* Austin: Eakin, 1983.
Schwartz, Alvin. *In a Dark, Dark Room and Other Scary Stories.* New York: Harper, 1984.
Yolen, Jane. *Favorite Folktales From Around the World.* New York: Pantheon, 1986.
See bibliography.

Motivational Activities:

In discussing the fascination with ghost stories, read the story collected by Katherine Briggs in Yolen, p. 3. Ask students how they felt when they heard this.

Discuss situations in which ghost stories are told, why people like to tell ghost stories. (Do not allow students to tell stories at this time.)

The teacher will read local ghost stories obtained from newspaper or historical society (ghost at Barber's bookstore in downtown Fort Worth, "Lady of White Rock Lake" in Dallas and "La Llorona" both found in *Ghost Stories of Old Texas*, etc.) or bring in someone to tell the story. Discuss the difference in the way people feel about these stories at different times. (Daytime, in classroom as opposed to night after hearing other ghost stories.) Give examples where people believe or half-believe stories. Make it clear to students that it makes no difference whether they believe the ghost stories are true or whether they believe there are other explanations for the mysterious events recounted. The reason for studying them is that people like to tell these stories and so they

are easier to collect and study than most other types of folklore. (If objections from parents occur, explain the reason behind the selection of ghost stories and allow the student to do the project with another type of folklore story.)

Make assignments for the students to begin to locate ghost stories from family (particularly grandparents, great-grandparents) or older friends who live in the community. When students have located a story, they need to ask if they can have permission to record it. (If so, they can have a tape, and if need be, borrow a tape recorder.)

SECOND SESSION

Before reading "A Pretty Girl in the Road" (Yolen, p. 430) and "The Hitchhiker" from *Ghost Stories of Old Texas* by Schwartz, ask students to predict what they think the stories will be about. After reading the stories, ask the students to compare these stories with the ones they have heard. Read the notes at the end of the book telling where the stories come from. Have the students find the places from which they come. Ask the students how they think all of these stories can be so similar coming from different places.

Before reading "Hold Him, Tabb" (Yolen, p. 439), ask students to predict what they think the story will be about judging from the title. After reading the story, ask how the students felt. Did they think the story was scary or funny or both? Why?

THIRD SESSION

Model notetaking using a tape of a ghost story so that it can be stopped and discussed at various points. Students need to see the importance of getting down information such as places, times, characters, order of events, and especially colorful and expressive language.

FOURTH SESSION

Play a recording of another ghost story letting students take notes. Students should not worry about spelling or punctuation but instead about getting down the words of the story. Later the story can be edited and put in good form. Stop and discuss during the tape.

Play another recording all the way through so students can take notes as if it were their actual ghost story. Discuss what they have written.

Now students are ready to record their ghost story. If possible, recording on tape is preferable. If not, they are prepared to take notes. At the beginning of the tape they need to record the date, the place, and the name of the person doing the recording. The same beginning information needs to be written down, if the student is taking notes. Students who record the story will later transcribe the story so that it can go into a class book.

FIFTH SESSION

Students will work on transcription of their stories or on recreating the story from their notes.

SIXTH SESSION

Continued work on stories. Those who have completed their work may read from a variety of books containing retellings of ghost stories. At this time students may look through folklore books to see if they find different versions of their stories. (See bibliography.)

SEVENTH SESSION

Editing process. Students will exchange stories to correct spelling and punctuation. Stories are to remain the same as they were told, but if a student has taken notes and something seems to be left out or confused he should be made aware of this so that it can be made as close to the original as possible.

EIGHTH SESSION

Students will share their stories with the class.

NINTH SESSION

Continued sharing of stories. The results of this assignment will be compiled into a *Foxfire* or *Loblolly* type book. If the project is well-done, the book will be sent to a Texas publisher with a letter drafted by the class explaining the circumstances under which the stories were compiled.

Students will be made aware that what they have done is primary research in folklore. Read from the last page of the book *The Cat's Purr* by Ashley Bryan. It is the transcription of the story "Why Cat Eat Rat," a folktale from the Carribbean. Then read the literary tale Ashley Bryan made from this story. Discuss the differences: setting, more developed characters, motivation provided for characters, more build-up to climax, etc.

TENTH SESSION

Show books of ghost stories that have been adapted or retold from a folktale. ("The Missing Hair" from *Joan Aiken's Up the Chimney Down* is fiction based upon *The King of the Cats.*) Review the elements of a story that have been studied previously in the year - setting, character development, climax, resolution, etc. Have students look at the stories they have collected in this light. To make a good literary tale what needs to be changed or expanded? Now students are to adapt their collected tale to a literary tale that is to be made into book form with illustrations.

ELEVENTH SESSION

Have students rewrite their folktales. This should be done all at one session with a time limit in order to engage the right (creative) side of the brain. (The time you allow may depend on the length of the original stories. The main idea is to have the thoughts flowing freely and quickly so that there is not time for the analytical part of the brain to be engaged. See *Written and Illustrated* by Melton.)

Students need to know that their objective is to get the adapted story down--later they will be given time for corrections and editing.

TWELFTH SESSION

Two students will work together reading and editing their stories. If a student wishes to work with an additional student for further editing, this can be arranged.

THIRTEENTH SESSION

Students read stories to the class. The class is encouraged to say what they like about the stories. They may also make suggestions. Students may change stories if they think the suggestions will improve them, but they are not obligated to change them.

FOURTEENTH SESSION

Bring illustrated books to the class and talk about the effects of different types of illustrations.

FIFTEENTH SESSION

Have each student illustrate his book. Again a time limit will be imposed so that students are forced to engage the right side of the brain.

SIXTEENTH SESSION

After looking at covers, title pages, dedications and the dummy of a book, students will proceed to make their own dummies which will fit within specified page limits. (Books will then be published utilizing volunteer typists, word processing by students, or students' best printing or handwriting.)

SEVENTEENTH SESSION

Students will have time to read each other's books.

EIGHTEENTH SESSION

Either the books themselves or copies will be presented to the principal to be added to the school library.

Discuss what they have learned from the unit:

What is a folktale?
Give reasons why we find different versions of the same tale.
What is the difference between a folktale and a literary tale?
Why are ghost stories some of the most popular folktales in our society?
What are some criteria for the effective telling of ghost stories?
What did the writers of *Ghostbusters* need to know in order to create different types of episodes so that all their ghosthunting activities would not be the same? (The different types of ghosts that are in folk culture and literature.)
What did they enjoy the most about this unit?

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PROBLEM SOLVING WITH FOLKLORE

Grade Level: Fourth Grade

Time Frame: Six sessions by teacher with support from the librarian

Objectives: To become familiar with the genre of riddles in folklore. To learn problem solving techniques.
To see how the characters and items change in a story to fit the area that it comes from.
To understand the role of riddles in different cultures.
To find enjoyment in word play.

Materials:

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Hamilton, Virginia. *The People Could Fly.* NewYork: Knopf, 1985.
Jaffe, Nina. *The Three Wishes.* (book and cassette). New York: Bantam, 1989.
Shannon, George. *Stories to Solve: Folktales from Around the World.* Morrow, 1985.
Swann, Brian. *Basket Full of White Eggs: Riddle-Poems.* New York: Orchard, 1988.
Yolen, Jane. "Leopard, Goat, and Lamb," *Folktales From Around the World.* New York: Pantheon, 1986.

Procedure:

SESSION ONE

Ask students a riddle such as "What is black and white and red (read) all over?" (Newspaper, blushing zebra).
Ask how many of them like to hear, tell, or read riddles.
What are riddles?
Why do they think people enjoy riddles. (possible answers: something that others might not be able to guess.)
How old do they think riddles are?
Do other countries and other cultures have riddles?
Tell students these are some of the things THEY will learn in this unit.

Read the story of "Leopard, Goat, and Yam" from Yolen, omitting the answer. Have students try to guess the answer. Select a student to play the part of each one of the characters, wearing a sign with the character's name on it. As other students guess at the solution, have the characters act out the story, pretending to eat the other character when it becomes available. Soon students will see that the answer will not come easily and that instead of straightforward thinking, a different type of thinking, divergent thinking, is necessary. Have students brainstorm to arrive at the answer. In doing this they need to be aware that they should not be critical of other's ideas. This limits the ideas. One person may come up with a completely crazy sounding idea, but it may stimulate someone else to get the correct answer. Let them work on the problem that evening if a solution has not been achieved.

SESSION TWO

Read "Crossing the River" from *Stories to Solve.* Get the students' reaction to the story. (It is exactly the same story except it has a wolf, a goat, and a cabbage.) The Yolen version comes from African folktales by Abrahams and the Shannon version comes from Leach's *Noodles, Nitwits, and Numbskulls.* From what country or continent might it have come? What gives them the idea it could have come from the country they named? Why would there be different animals or vegetables? See that students realize that stories are changed by the tellers to fit the area in

which the story is told. In this way storytellers fit the story to the audience so that they can identify with the story.

Ask if anyone has solved the puzzle. If so, have them explain how they got the answer. If not, put the diagram that is on pp. 12-13 of *Stories to Solve*, on the chalkboard or on a transparency.

Discuss briefly that riddles are very old. Many are found in folktales, such as *The Three Riddles* and folktales in *Stories to Solve*. From the introduction to Chapter XIV in the *Annotated Mother Goose* (page 267), we learn that adults spent time during holidays seeing who could stump the others with the most difficult riddles and the losers would pay forfeits to the winners. Riddle books in English date back to 1511. After 1790, riddles began appearing in Mother Goose books. See if children can name some Mother Goose rhymes that are riddles. The best known one is "Humpty Dumpty." Others that are well known are "As I Was Going to St. Ives" and "Little Nancy Etticoat." Have students guess and discuss the answers to these rhymes.

SESSION THREE

Show the children *A Basketful of White Eggs*. Tell them that Brian Swan collected these riddles from folklore from different parts of the world and made each into a poem. The illustrator drew pictures to give them a clue. Read the poems while showing the pictures. Have students guess the answers. Ask students what riddles and poetry have in common (often written in rhyme, use of images, and a different way of looking at something).

Now using Monica Beisner's *Book of Riddles*, have an informal session of reading riddles (the pictures include the answers to all of the riddles on the opposite page), and have the students guess the answers. Many of these riddles are in the *Annotated Mother Goose*. As they are read and answered, help students to see how they are put together, how to solve them, and compare the types. This can be done effectively but needs to be done in a lighthanded manner so that the analysis adds to rather than destroys the fun of the riddles.

Assignment: Make up an original riddle. One way of doing this might be to start with an object, what are some of the major characteristics of this item? Think of a way to descibe it that is different (Can you compare it to something else? For instance, a nut to a house.) Make a picture that contains the item. You only have to do one riddle, but if you enjoy making them up, you may make as many as you want. A class book will be made from these.

SESSION FOUR

Read the tale "Fishing" from *Stories to Solve* and then after this answer has been guessed, read Number 702 from p. 275 of *The Annotated Mother Goose* and then the following famous lines "Brothers and sisters have I none,/Yet that man's father is my father's son." These are some of the most famous of the relationship riddles.

Read from *Stories to Solve* "The Three Rosebushes" (same as "The Riddling Tale" from the *Complete Grimm's Fairy Tales*). Lead students through a process of elimination until they realize that the difference must have something to do with night. Again use the brainstorming technique to get the answer.

Allow students to present their riddles, if finished, to the class. See if the class can guess the answers. Allow students to point out what they like about the riddle. Students may also point out a problem with the riddle and suggest improvements. However, the student who wrote the riddle does not have to make changes unless he wishes to.

SESSION FIVE

Let students know that today we will be dealing with the way people used riddles in folktales and what this tells us about the times, and the people involved.

Read the introduction to *The Three Wishes* by Nina Jaffe. Show the students on a map or globe the location of Eastern Europe. Explain the role of the Jewish people in these societies. Play the tape of the story. After hearing the story, discuss the setting, characters, and plot. What was the problem that Rachel had to overcome and how did she solve it?

Listen to the riddle song and riddles on the reverse side of the tape. Stop the tape to give students a chance to guess the riddles. Why were riddles important to the Jewish people in Eastern Europe?

Read or play the tape of the story "The Riddle Tale of Freedom" from *The People Could Fly*. Discuss the setting, characters, and plot. What was the slave's problem and how did he solve it? Read the background material at the end of the story.

What did the slaves in America and the Jews in Eastern Europe have in common? (They were both in precarious situations and, therefore, had to live by their wits. Riddles were a way of gaining the upper hand over those with greater power. Although it was extremely rare that these groups bettered their condition from riddles, it did give them hope and also helped them to deal with difficult situations through divergent thinking.)

SESSION SIX

In this concluding session, students will finish reading their riddles to the class. Students' understanding will be evaluated by their answers to the following questions as well as their ability to form their own riddles following the patterns they had studied:

How old are riddles?

If the same riddle is repeated in another part of the world, what is often changed about the riddle? Why?

In what ways were riddles important to people in different countries?

Describe three types of riddles.

Adults in former days told riddles to each other. Now they rarely do this. What type of literature do adults read that often use the same thinking skills?

FAIRY GODMOTHERS, WITCHES, CANNIBALS, INDIAN HEROES, AND GIANTS

Laurel Burks

King Elementary
Pershing Elementary
San Antonio, Texas

FAIRY GODMOTHERS AND WITCHES AS MENTORS

Grade Level: Grades 4-5

Time Frame: One and a half weeks in the library. Led by librarian.

Background: In the Russian variant of Cinderella, the famous Russian witch Baba Yaga, who seems to use her magic for both evil and good, is just as much a mentor as is the fairy godmother in Cinderella. By reading several other folktales (see below) in which Baba Yaga plays a helping role, the students may realize that not all helpers are kind and beautiful.

Objective: To expose students to one of the variants of the Cinderella story; to examine the role of mentors in folktales; to experience the writing of an original folk or fairy tale using the elements of this genre.

Materials:

"Cinderella." *The Classic Fairy Tales*, ed. Iona and Peter Opie, New York and Toronto: Oxford University Press, 1974.

"Vasilisa the Beautiful", A Russian Cinderella variant. *Favorite Folktales From Around the World*, ed. Jane Yolen, New York; Pantheon Books, 1986.

Additional Suggested Materials:

"The Archer Who Went I Know Not Where To Fetch I Know Not What", "Fenist the Bright-Eyed Faclon" and "Ivan Young in Years, Old in Wisdom" in *Tales From Central Russia* by James Riordon. Harmondsworth, Middlesex, England: Kestrel, 1976.

The Frog Princes by Elizabeth Isele. NY: Crowell, 1984.

Activities:

SESSION ONE:	Read "Cinderella" aloud.
SESSION TWO:	Read "Vasilisa the Beautiful" aloud.
SESSION THREE:	Divide into groups. Have each group read at least one other folktale in which Baba Yaga acts as a mentor.
SESSION FOUR:	Identify the ways in which both the fairy godmother and Baba Yaga act as mentors in each tale read.
SESSION FIVE:	Using the Fairy Tale Characteristics handout attached, have students identify each characteristic in "Vasilisa the Beautiful."
SESSION SIX:	Using the Fairy Tale Characteristics handout, have each student map out an original folktale which contains a mentor.
SESSION SEVEN:	Extension Writing Activity- Have students write and illustrate their own folktale using their Fairy Tale Characteristics as a guide.
SESSION EIGHT:	Have students volunteer to share their stories with the group.

FAIRY TALE CHARACTERISTICS

Name_____

Place / Setting	Good Character
Bad Character	Magic
Strange Being	Problem
Rule of Three	Happy Ending

CANNIBALISTIC CHARACTERS IN INDIAN FOLKTALES

Grade Level: Grade 5

Time Frame: Two weeks in the library or the classroom. This unit could fit within the larger 5th grade social studies unit on American Indians. Led by librarian or teacher.

Background: Even though these tales are from widely divergent Indian tribes, they each contain an evil cannibalistic character who threatens the well-being of the tribe. The Tlingit cannibalistic giants have hearts in their heels, the Arapaho cannibal dwarfs hang their hearts on the tepee poles while claiming victims, and the cannibal witch has her heart located inside her right hand.

Objectives: To aquaint students with folktales from widely divergent tribes; to provide opportunities for comparing and contrasting folktale characters; to involve students in creative writing and creative dramatics.

Materials:

"How Mosquitoes Came To Be," a Tlingit folktale. *Favorite Folktales from Around the World* , ed. Jane Yolen, New York: Pantheon 1986.

"The Cannibal Dwarfs," an Arapaho tale. *The Red Swan*, ed. John Bierhorst. New York: Farrar, Straus, Giroux, 1976.

"Spear Finger," a Cherokee tale. *Southern Indian Myths and Ledgends*, ed. Virginia Poumds Brown. Columbus, Ohio: Beechwood Press, 1985.

Activities:

SESSION ONE:

Since all 3 folktales are short, they can be read at the first session.

SESSION TWO:

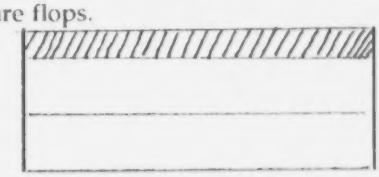
Involve students in a brainstorming session in which the students compare and contrast the cannibals in each story. Choose one student to record the results on the overhead projector.

SESSION THREE:

Extension Art Activity-Make Creature Flops.

6" x 12" posterboard pattern 12" x 18" drawing paper pencils, scissors, crayons

Directions: Fold 12"x18" paper in half lengthwise, unfold, and fold the long sides into the middle. Unfold and cut off one of these long quarters as in Figure 1 (shaded area). The posterboard pattern is used to divide these papers into horizontal thirds. Cut on the heavy lines indicatied in Figure 2. Have students draw their cannibal creatures in the middle section. The head should be in the top part of the middle section, the legs in the bottom part, and the mid-section of their creature in the middle. Now the students are ready to mix and match their creature flops.



SESSION FOUR AND FIVE:

Extension Writing and Drama Activity-Divide students into three groups. Have each group write a creative drama based on the three cannibal tales. Encourage them to create a new type of monster (such as a wizard with his heart in a different part of his body).

SESSION SIX AND SEVEN:

Creative drama rehearsal. (Masks may be made and used if desired).

SESSION EIGHT AND NINE:

Creative drama performances.

SESSION TEN:

Using a book on Indian sign language such as *Indian Sign Language* by Robert Hofsinde, prepare a handout on signs that might be used in describing the cannibals such as ugly, mean, and evil. Provide other appropriate signs for words mentioned in the stories such as tepee. Have students divide into pairs and practice signing the words found in the stories.

INDIAN HEROES

Grade Level: Grade 5

Time Frame: One week in the library or the classroom. Led by librarian or teacher.

Background:

Both of these tales are about courageous young Indian boys who journey to mystical lakes in search of animals that are vital to their tribe--the horse and the buffalo. Both tales also incorporate a wealth of details about the lifestyle of the Plains Indians.

Objectives:

To aquaint students with the hero motif in Indian folklore; to aquaint students with lifestyles of the Plains Indians as depicted in folklore.

Materials:

Baker, Olaf. *Where the Buffaloes Begin*. New York: Frederick Warne, 1981.

"The Orphan Boy and the Elk Dog," *Favorite Folktales from Around the World*, ed. Jane Yolen, New York: Pantheon Books, 1986.

Activities:

SESSION ONE:

Read "The Orphan Boy and the Elk Dog".

SESSION TWO:

Read or view filmstrip *Where the Buffaloes Begin*. (Filmstrip published by Random House, narrated by Jamke Highwater.)

SESSION THREE:

Divide into two groups. Have Group I brainstorm on the overhead projector all the attributes of a hero depicted in these two folktales. Have the other group list all the clues as to the lifestyle of the Plains Indians on the board. Encourage students to group the indicators into divisions such as: housing, food, clothing, religion, etc. Have the groups report on their findings.

SESSION FOUR:

Extension Activity, Art: Provide each pair of students with a crumpled paper bag to represent a buffalo hide. Have students draw a pictograph account of either of the stories using pictographs from a source such as *Indian Picture Writing* by Robert Hofsinde.

SESSION FIVE:

Extension Activity, Cooking: Have students research Plains Indians foods and recipes using a resource such as *American Indian Cooking and Herb Lore* by J. Ed Sharpe and Thomas B. Underwood. Prepare at least two foods that would be suitable to carry on a journey such as the two young heroes made. Suggestions: beef jerky and pemmican.

A STUDY OF GIANTS WITHIN FOLKLORE

Grade Level: Grades 3-4

Time Frame: Two weeks in the library. Led by librarian.

Materials: *The Classic Fairy Tales*, ed. Iona and Peter Opie, New York and Toronto: Oxford University Press, 1974; Larkin, David, *Giants*. New York: Harry N. Abrams, Inc. 1979; Odor, Ruth Shannon. *Learning About Giants*. New York: Child's World, 1981. Other giant books available in the library.

Activities:

SESSION ONE - THREE: Encourage children to read as many gaint tales as possible during these three sessions.

SESSION FOUR: Make a large butcher paper chart with the following categories on it: Title of Folktale, Giant's Name, Favorite Foods, Physical Characteristics, Housing, Clothing, Weapons, Pastimes, Magic. Have children identify as many giant characteristics as possible by drawing information from the stories they have read.

SESSION FIVE AND SIX: Extension Art Activity: Divide students into groups. Have each group design a giant mobile by drawing the giants they have read about.

SESSION SEVEN: Art Activity: Give each student a handout containing each of the same giant characterstics listed on the butcher paper chart. Each student should create his own imaginary giant including his name, clothing, physical characteristics, etc.

SESSION EIGHT: Writing Activity: Have students take the imaginary giant they drew in session seven and write their own giant tale about him incorporating the characteristics on their Giant Lifestyles handout.

SESSION NINE AND TEN: Encourage students to read their tales aloud. Display the completed giant tales in the library.

A COMPARISON OF FAIRY TALES--APPROACHED COOPERATIVELY

Neva Jean Jones

Menger Elementary
Corpus Christi, Texas

Grade Level: Fourth or Fifth

Time Frame: 13 days

This unit of study will be done using co-operative learning groups or teams of students. Each session takes 45 minutes and is led by a classroom teacher.

Objectives:

To practice cooperative learning; to explore similarities and differences in different versions of familiar fairy tales; to write creatively.

Activities:

SESSION ONE: Assessment

Assign each group the task of listing seven best known fairy tales. Compile list from entire class of best known fairy tales. Children may repeat this activity at home to get parental involvement.

SESSION TWO: Group choice

Discuss list made with family of familiar tales. Display class list from previous day. Groups are to select one fairy tale to study. If two groups select same tale, suggest alternatives so that each group selects a different fairy tale.

SESSION THREE: Reading of Fairy Tale

Each group will be given Grimm version of fairy tale. The tale will be read aloud to group members. Prior to this lesson, the teacher will gather at least three versions of each fairy tale selected by the groups. Resources, gathered at the school library and from the students were:

Jack and the Beanstalk,	Vera Southgate
Jack and the Beanstalk,	Tony Ross
Jack and the Beanstalk,	Beatrice Schenk de Regniers
Jack and the Bean Tree,	Gail E. Haley
Cinderella,	Peter Elwell
Cinderella,	Patricia Daniels
Cinderella,	Vera Southgate
Cinderella,	Perrault
Cinderella,	Barbara Karlin
Cinderella,	Nonny Hagrogian
The Cinderella Rebus Book,	Ann Morris
The Egyptian Cinderella,	Shirley Climo
Little Red Ridinghood,	Trina Schart Hyman
Little Red Cap,	Brothers Grimm
Little Red Ridinghood,	James Marshall
Little Red Ridinghood,	Kincaid
The Story of the Three Bears,	Merrimack Pub. Co.
The Three Bears,	Little Golden Book
Deep in the Forest,	Brinton Turkle
Goldilocks and the Three Bear,	James Marshall
Goldilocks and the Three Bears,	Ian Robinson
Sleeping Beauty,	Walt Disney Little Golden Books
Sleeping Beauty,	Grimm

SESSION FOUR: Teacher Comparison and Contrast

The teacher will demonstrate the production of a comparison chart on a tale not chosen by a group. The chart will have three sections divided vertically titled:

Name, author, illustration	Alike	Different

Groups will meet to fill out chart with information from previous day's lesson - basic version.

SESSION FIVE AND SIX: Development of chart

Groups will meet two sessions (or more if necessary) to read then chart similarities and differences in versions.

SESSION SEVEN: Preparartion of Report

Groups will decide how to present material learned about their chosen fairy tale to class. Some suggestions: each person use chart to tell one version; one person hold chart, others hold different versions to show class; one person present entire chart information.

SESSION EIGHT: Presentation of Material

Each group will present its findings to the class. Questions may be asked from the class and may be shared with other classes.

SESSION NINE: Develop an original version

Each group will write an original version of their chosen fairy tale. Suggestions: characters may be switched from good to bad or a modern version using familiar names or up-to-date themes may be used.

SESSION TEN: Preparation for Presentation of Original Version

Groups will complete writing of original version. Decisions will be made and supplies developed for presentation the next day. Suggestions: one student reads, while others pantomime, act out with minimum use of props; different parts of story may be sketched on large sheets of paper.

SESSION ELEVEN: Presentation of Original Version

Groups will each present their own original versions. These may be shared with other classes and perhaps local newspaper, PTA, rest homes in area.

SESSION TWELVE: Questioning taxonomy (See chart)

Using the familiarity with fairy tales, children will learn how to write questions using Bloom's taxonomy. Teacher will use *Goldilocks and the Three Bears* worksheet to demonstrate various levels of questioning. Each group will develop six quesions, one from each level.

SESSION THIRTEEN: Evaluation

Each group will share their set of questions. This oral activity will help reinforce and assess learning that has taken place.

Extension: This in-depth study of fairy tale content may be used in conjunction with other activities:

Letter writing: write a letter to a character in a fairy tale.
Economics: use newspapers to find the cost of items in a tale--porridge, chair, bed for night, beans and cow, new set of clothes and transportation.
Saftey: develop list of safety rules that *Little Red Riding Hood* broke.
Science: plant seeds, study clouds.
English: use of quotation marks, characteristics or parts of a story, development of cartoon strip of story, parts of speech, punctuation.
Oral language: practice art of storytelling.
Art: murals and shoe box of scenes.

APPLYING BLOOM'S TAXONOMY

Goldilocks and the Three Bears

KNOWLEDGE_____ What are some of the things that Goldilocks did in the Bears' house?

COMPREHENSION_____ Why did Goldilocks like the little Bear's chair best?

APPLICATION _____ If Goldilocks had come into your house, what are some of the things she might have used?

ANALYSIS_____ What parts of the story could not have actually happened?

SYNTHESIS_____ How might the story have been different if Goldilocks had visited the three fishes?

EVALUATION _____ Do you think Goldilocks was good or bad? Why do you think so?

TWO POLES ALIKE: A Multisensory, Cross-Curriculum Unit

Mary Powell

Tom Green Elementary
Buda, Texas

Grade Level: 4 & 5

Time Frame: 5-7 months of 45 min. lessons every other week plus time spent independently researching in the Library Media Center (time to complete the trek across Antarctica)

General Information: A trek was begun across Antarctica in July, 1989, by six men from a variety of countries. There is a rich heritage of folklore from the Innuits of the Arctic. Students need to understand and appreciate the differences between the two poles. Many folktales from northern lands refer to cold and ice, perhaps in symbolic ways.

Objectives: Students will learn to appreciate folklore from the Innuits of the Arctic and other people of Scandanavian descent who reside within the Arctic Circle. Students will understand shape-shifter tales as they relate to animals of the Arctic. Students will be able to recognize cold and ice as symbols for death or evil in stories from the northern lands of the Arctic Circle. Students will be able to find the two poles on maps and appreciate their geographical differences. Students will appreciate the hardships of trekking across Antarctica for seven months. Students will learn to use atlases, encyclopedias, the card catalog, and magazine indexes to find materials about cold lands.

Reading Considerations: Materials must be selected with a wide variety of student reading levels in mind. Oral and art activities may be best suited to those of lesser reading ability.

Materials:

Various encyclopedias and altases available in the LMC.
Recording of "The Song of the Seal" sung by Jean Redpath.
Video recordings of the Antarctica trek as shown on newscasts and special programs by ABC.
Maps and worksheets as desired for the centers described below.
Illustrations taken from magazines of the Antarctic and Arctic displayed on a bulletin board for pointing out the hardships and differences in the two poles.
"Using the Children's Magazine Guide" (a filmstrip from *Children's Magazine Guide.*)

See Bibliography.

Activities:

Introduce the unit by having "The Song of the Seal" playing as the class enters the LMC. After listening once through, explain the meaning of the song and then read or tell the story of "Sedna" from Yolen. Hand out copies of the words to the song and listen again to it. Book talk other books about shape-shifters as listed in the bibliography above, pointing out that mermaids such as seen in the popular movie probably belong to this legendary tradition. Discuss the geographic location of seals today and encourage students to explore the encyclopedias for more information about both poles' wildlife if they have time after checking out books.

Play the introduction to the video program about the trek across Antarctica to let students know what has been happening. Place atlases and maps of Antarctica on each table. Have students use the atlas indexes to find Antarctica and then use the maps in the atlases to complete the Antarctica map. Explain the use of the centers listed below along with the contest for Antarctica Expedition shirts.

Contest: Students may turn in all of their work from the centers for juding in a contest for the shirts described above. Judging will be based on thoroughness, art work, and skills learned as reflected in the use of library materials.

Centers:

1. Make a list of books the library has about our theme. You may want to make a list of books about dog sledding, animals that live near the poles, legends about the poles, explorers who have visited the poles, etc. You can get a list by using the card catalog and reading bibliographies at the ends of chapters in books and encyclopedias

   What information would you need to include to tell someone else about a book? A very helpful list would include a sentence about each book's contents.

   You may want to draw an illustration for your list and put it on a book marker to be given to the entire class.
2. Collect magazine and newspaper accounts of a polar adventure. Begin by learning to use the *Children's Magazine Guide*. Watch the filmstrip "Using the Children's Magazine Guide":

   You may want to look at today's paper or collect newspaper articles at home.

   Another magazine index is listed in the card catalog under *National Geographic Index*. You may use it to find out which *National Geographic Magazines* our LMC has with articles about your topic. Make a list of all the magazine articles you found for the rest of the class to read.
3. PLAN YOUR OWN ICE EXPLORATION EXPEDITION

   Use a picture of an explorer to learn the names of the special clothes your team should wear.

   Study the picture of a dog sled and list what is needed to keep dogs well and carry all your gear.

   Make a shopping list of things to pack. Don't forget the kind of food you need for such a long expedition.

   Draw your own map of how to get from Buda to the place where your expedition will begin to travel on ice. How will you get there? How did the men on the Antarctic expedition get to the Antarctic Circle?

   Write an account of your imaginary expedition as if you were a reporter traveling along. Name some of the dangers you will experience along the way. Tell how the team members feel. Explain why they are making such a trip. Make a diorama to show what the expedition would look like through a TV camera.
4. COMPARE LIFE AT EACH OF THE POLES

   A weatherman would tell us some interesting things about living at the North and South Pole. Use an encyclopedia to find out what the weather is like in both places. Compare the weather and seasons. Are they the same? Different? How?

   Describe the kinds of homes people have at both poles. Tell how they might be built and why they are built that way. Draw an example or make a diorama.

   Read a biography of someone who lived at one of the poles for a while. What did they wish for? Draw a picture of the person or pretend you are living there and write a story of your own for us to read.

   What kind of animals do we see at each pole? Choose one animal to research and illustrate your facts.

   Make a diorama if you wish that shows several animals that live in the icy land you chose.

   Make a map that shows where different animals live in your icy land. Show where oil exploration is being done by drawing oil derricks onto your map. Show the routes oil pipelines and oil tankers use to reach the rest of the world. Are any of these animals in danger from possible oil spills?

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5. STORIES ABOUT ICY LANDS

Many fairy tales and folk tales tell about cold places. How many can you name? Look in the card catalog to see how many our library has. Read two or three tales that you found. What did the main character experience in these cold places? Was it a happy experience? Which story was your favorite? Why?

Write a story of your own to tell the class about a cold land. Illustrate it if you wish or make a map of your adventure.

The Lion, the Witch , and the Wardrobe has a witch who is a snow queen in it. Use the card catalog to find this book and read the chapter about the snow queen. Why do you think C. S. Lewis used a snow queen instead of a fire queen? What do you think cold symbolizes in the tales you have read?

Read *Unicorn Moon*. It has cold as a symbol of death and destruction. Act out the story with some of your friends. Think about how the heroine had to choose to think for herself. She could easily be saying no to something like drugs. What do you think? What was her reward?

CULMINATING ACTIVITY:

Read *The Seal Mother* to the class, explaining again the concept of shape shifting.
Watch a videotape of the end of the expedition with the thermostats turned down cold. Have something to eat that was taken on the expedition.
Award the T-shirts to the students with the best projects.

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National Geographic Index. National Geographic Society, 1979.

Nixon, Hershell H. & Joan Lowery. *Glaciers, Nature's Frozen Rivers*. New York: Dodd, Mead and Company, 1980.

Robin, Gordon. *Planet Earth: Glaciers and Ice Sheets*. New York: The Bookwright Press, 1984.

Ryder, Joanne. *White Bear, Ice Bear*. New York: Morrow Junior Books, 1989.

Schlein, Miriam. *Antarctica: The Great White Continent*. New York: Hastings House Publ., 1980.

Simon, Seymour. *Icebergs and Glaciers*. New York: William Morrow and Company, Inc., 1986.

Van Steenwyck, Elizabeth. *Three Dog Winter*. New York: Walker and Company, 1987.

Yolen, Jane. *Favorite Folktales from Around the World*. "Sedna" (Eskimo) p. 105-6; "The Seal's Skin" (Iceland), p. 310-311; "The Wounded Seal" (Scotland), p. 311-312. New York: Pantheon, 1986.

LESSONS FOR FOURTH AND FIFTH GRADES

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THE GLASS SLIPPER

Grade Level: 4th & 5th grades **Time Frame:** 2 weeks

General Information: I see a need for this unit because I believe that even today society is sending messages to girls and women that they will not be happy without their prince; that they should wait to be rescued from their misery so that they can live happily ever after. Perrault's version and Walt Disney's adaptation of the tale, which will be the take-off point for this unit, have especially contributed to my thinking.

Objectives:

1. The students will compare and contrast different versions of the tale.
2. The students will identify weaknesses and strengths of the heroines in the different versions.
3. The students will recognize that in all versions the heroine has to be recognized in her degraded state by the suitor--that she can not identify herself.
4. The students will be encouraged to look for other versions of the tale.
5. The students will write a modern "Cinderella" tale.

Materials:

Perrault, Charles. "Cinderella." In *The Glass Slipper*, translated by John Bierhorst. New York: Four Winds Press, 1981.
Elwell, Peter. *Cinderella*. Chicago: Contemporary Book, Inc., 1988.
Louie, Ai-Ling. *Yeh-Shen*. New York: Philomel Books, 1982.
Grimm. "Cinderella." In *The Complete Grimm's Fairy Tales*. New York: Pantheon Books, 1944.
Clarkson, Atelia, and Gilbert B. Cross. *World Folktales*. New York: Scribner, 1980.
Video tape of Walt Disney's "Cinderella" and materials for extension activities.

Reading Activities: Introduce the unit by showing a video tape of Walt Disney's "Cinderella." Make children aware of the main ideas and the details of this version as compared to other versions they may have read or heard. Tell them that although this is the version we most often are exposed to, there are many versions of this tale. Have several different versions for children to look at and read in the next few days. Also read the versions in the Opie and Grimm books to the class. After the reading of each version, discuss the main idea and details in each version. What are the similarities and differences among the different versions? Encourage the children to look for even more versions than those provided. Ask them to find versions from as many countries as possible.

Composition Activities:

1. Have children write a narrative in which they compare and contrast the main idea and details in two of the tales they have heard or read with the Walt Disney version.
2. Have children write a modern "Cinderella" in which they are the main character.

Extension Activities:

Art:
1. Have children draw pictures of Cinderella's slippers as described in the differenT tales.
2. Have children illustrate the modern tale they write.

Drama:
3. Have children (in groups) act out a scene form one of the tales for the rest of the class.

Social Studies:

4. Have the children find countries on a world map in which different versions of the fairy originated. Different children can do research on each country and give a report to the class. This will make children aware of similarities and differences of societies in our world.
5. Have children learn that the heroine--in all versions--could not identify herself but instead had to be recognized by her suitor in her humble state. This indicates, perhaps, that good will always be recognized and rewarded in the end.

GOOD LUCK

Grade Level: 4th and 5th grade

Time Frame: Two weeks to a month, depending on activities used

General Information:

In the summer of 1989, I heard one of the most beautiful stories I have ever heard. It was "The Crane Wife," which is perhaps Japan's most loved folktale. In this story, Yohei, a simple peasant, tends a wounded crane who later appears at his doorstep in the form of a beautiful young woman who begs to become his wife. Because of his meager means, she later weaves for him, three times, an exquisite silken fabric, asking only that he not look in on her as she does it. He, of course, does not abide by her wishes. Another version of this story is "The Crane Maiden" which most of the children and I did not like as well.

In the fall of 1989, I was reading the November/December issue of *Learning '89* when I ran across an article entitled, "Winged Messengers, A Holiday Peace Project." I felt that this would be the perfect way to extend this beautiful folktale to almost every content area in our curriculm.

The connecting point of the unit is the fact that the Japanese believe that the white crane brings good luck; it is their sacred bird. As Walter Enloe states in the *Learning '89* article, "According to Japanese legend, anyone who folded 1,000 paper cranes would live a long life." This is because legend says that the crane lives for a thousand years. In his arcticle Enloe mentions the story of Sadako Sasaki, a twelve-year-old girl from Hiroshima who died in 1955 as a result of radiation from the bomb. Before her death, Sadako, who believed the legend of Japan's sacred bird, folded over 1,000 paper cranes in the hope that she would get well again. Although she did not, her classmates, who were inspired by her strength and courage, commissioned the building of the Children's Peace Monument in Hiroshima, thus assuring that her story would live on.

After seeing the relationship between the folktale, the story of Sadako, and the activity of folding paper cranes, I realized that the possibilities for this unit are endless.

Objectives:

1. The students will identify the characteristics of a folktale after they hear it or read it.
2. The students will be able to recognize the transformation motif in the folktale.
3. The students will compare and contrast two versions of the same tale orally and in written form.
4. The students will be able to recognize the different beliefs of different cultures.
5. The students will be encouraged to do further research in various areas.
6. The students will be provided enriching activities.

Materials:

Coerr, Elizabeth. *Sadako and the Thousand Paper Cranes.* New York: G. P. Putnam and Sons, 1977.

Gray, Alice and Kunihika Kasahara. *The Magic of Origami.* Japan: Japan Publications Inc., 1985.

Matsutani, Miyoko. *The Crane Maiden.* New York: Parent's Press, 1968.

Resources:
Enloe, Walter. "Winged Messengers, A Holiday Peace Project." in *Learning '89*, Nov./Dec., 1989, pp. 31-33.
Materials for art and research.

Reading Activities: On the first day start off by locating Japan on a world map. Then read *The Crane Wife* orally to the class. Discuss it and identify the characteristics that make it a folktale. Also talk about the transformation motif in folktales and compare it to others they have read which use the same motif. The children should also be made aware that the crane brings man good luck. They should know that the Japanese believe the white crane is a sacred bird which brings good luck. This would also be a good time to discuss differences in cultures by asking what we believe brings good luck: rabbit's foot, horseshoe, four leaf clover, etc.

On the second day, read *The Crane Maiden* to the class. Orally compare and contrast the two stories, reemphasizing the characteristics of a folktale discussed previously. Encourage the children to read other Japanese folktales over the next few days.

Have several copies of the book *Sadako and the Thousand Paper Cranes* available for the students to read on their own, or, if that is not possible, read it orally over a two-day period. Discuss the story, making sure the children are aware it is a true story. Discuss their feelings on war and its effects on people--especially children--and on the world.

Composition Activities:

1. Have students write a narrative describing an object that they believe, or have heard, brings good luck.
2. Have students write a narrative which compares and contrasts the two versions of the folktale.
3. Have students write down what their feelings were as they heard Sadako's story and what they wish they could do to stop this kind of suffering.
4. Have the students write alternate endings for the folktale. What if the promise had not been broken? What if the crane had forgiven the person who broke the promise?
5. Have students write what may have happened to Yohei after the woman/crane left.
6. Have the students write about what lessons were learned by each of the characters in the two versions.

Extension Activities:

Social Studies: Children can do research on Japan, in the past and now; its customs, culture, etc. Then they can present a report to the class.
Children can do research on beliefs and superstitions of different cultures.

Art: Origami, Japanese paper folding, fold paper cranes.
Discuss the water color illustrations in the two books. Children should compare the art work and decide which they like best and why.
Have children use water colors to try to produce the same effects used in the books.

Science: Do research on the crane, the whooping crane in particular, which is native to Texas, and which is also an endangered species. What has been done to protect it? What other animals are endangered? What is done to protect them? What can <u>we</u> do? This could develop into a unit on the environment.

Social Studies and Art: ***Refer to Walter Enloe's article in *Learning '89*. There is a step-by-step guide as to what can be done with origami, what age levels can be involved in a project using origami, what skills this craft teaches, and what can be done with the cranes once they are completed. Very interesting and worthwhile activities.

"LA LLORONA," THE WEEPING WOMAN

Grade Level: 4th and 5th grade

Time Frame: At least seven days--forty-five minute periods

General Information: This is a story which is familiar to many Mexicans, Mexican-Americans, and other Hispanics. I remember hearing this tale as a child. When I read it to the children in my classrrom, many had heard it. One child even related that "La Llorona" had visited her house and picked up and held her baby brother. However, she had not harmed the baby. This definitely indicates how powerful storytelling can be.

The versions the children related were usually different in some way since the story is usually adapted to fit the area in which it is told. It is the story of a woman, who, in anger or desperation, kills her children (anywhere from one to three, depending on the version.) The children are either drowned or stabbed.

It is a tale that is probably based on an Aztec myth, one involving the goddess Civocoatl, Cichouohuatl, or Tonantzin. She appeared dressed in white, and carried a cradle. However, rather than a baby, there was an Aztec sacrificial knife in it. At night, after she had gone around weeping, the goddess would disappear into a river or lake. Later the myth was mixed with a real incident, usually a crime (Wilson M. Hudson, *The Healer of Los Olmos and Other Mexican Lore*, p. 73). this is probably where the different versions come into play.

This tale, since it's familiar to many Hispanic children and adults, would be a good spring board for a more complete unit on Mexican folktales, myths, and legends.

Objectives:

1. The students will compare and contrast different versions orally and in written form.
2. The students will be able to identify cause and effect.
3. The students will be able to summarize a story read or heard.
4. The students will be able to identify the characteristics that differentiate a myth from a folktale as they read or hear the different versions.
5. The students will be able to locate different geographical areas mentioned in different versions, thus becoming aware of Mexican and Spanish influence in the southwestern states.
6. The students will engage in creative dramatics and activities.
7. The students will be encouraged to do further research in various areas.
8. The students will be provided enrichment activities.

Materials:

Anaya, Pudolfo A. *The Legend of La Llorona*. California: Tonatiuh-Quinto Sol International, Inc., 1984.

Bierhorst, John. *The Hungry Woman: Myths and Legends of the Aztecs*. New York: William Morrow and Company, 1984.

Hayes, Joe. *La Llorona, The Weeping Woman*. El Paso, Texas: Cinco Puntos Press, 1987.

Hayes, Joe. *The Day It Snowed Tortillas*. Santa Fe, New Mexico: Mariposa Publishing, 1982.

Hudson, Wilson M., Ed. *The Healer of Los Olmos and Other Mexican Lore*. Dallas: Southern Methodist University Press, 1951.

Sauvageau, Juan. *Stories That Must Not Die*. Vol. One. Austin: Publishing Services Incorporated, 1975.

Other Materials: Materials for art activities, books for further research.

Reading and Writing Activities:

DAY ONE: Read story of "La Llorona" (in English or Spanish, depending on Language dominance of children) without divulging the title. Let the children guess the title if they have heard the story before. Discuss the story and ask whether children have heard this one or a different version, Discuss different versions children may have heard. For homework have the children

ask parents, grandparents, friends, or neighbors (who are Hispanic) whether they know this story. Children will tape record or write down the story told to them.

DAY TWO: Allow the children to share stories taped or written. Orally compare and contrast stories after all are related. Compare and contrast to each other and to the one read on the previous day.

DAY THREE: Read other versions of the tale. Allow children to compare and contrast these orally. Then have them choose three versions and compare and contrast them in written form.

DAY FOUR: Discuss cause and effect in different versions. Ask questions such as the following:
*What caused the woman to kill her children?
*Why did the man leave the woman?
*What happened because the woman killed her children?
*Why does "La Llorona" go out at night?
*What could cause a "good" person to do such a "bad' thing?

DAY FIVE: Review summarizing by summarizing any television show, movie, or familiar story. Then have the children choose one version of the tale and summarize it orally and then in written form. They should include character's goal, what was done to accomplish the goal, and what the outcome was. Today's writing will be a rough draft.

DAY SIX: Have the children edit each other's writing and then write the final draft.

DAY SEVEN: Read synopsis of Aztec myth in *The Healer of Los Olmos and Other Mexican Lore*, p. 73. Review characteristics of myths and folktales. Have the children identify the characteristics in the different versions that make them either a folktale or a myth.

Extension Activities:

Social Studies: On a map of the United States, Mexico, or the southwestern states, locate the "barrio", town, city, state, lake, river, or country mentioned in the different versions as they are read. Point out the fact that the local people probably changed the story to fit their geographical location. Also make children aware that areas where the story is common were areas settled by Mexican or Spanish people.
Have children do research on Aztec Indians.

Creative Dramatics: Have children make sounds to imitate what they think "La Llorona" sounded, or sounds, like. Have children act out the part of the story where the woman realized she had killed her children. How did she act? What did she do? What did she say?

Creative Writing: Have children write a paragraph telling how they would feel if they saw or heard "La Llorona".
Have children write a narrative in which they are "La Llorona". They should tell how they feel when they realize that they have done such a horrible thing.

Art: Have children draw what they think "La Llorona" looks like. Use white chalk on black construction paper, or let children use any other media they feel would produce a better representation.

Language and Art: Have each child write a different version in his own words. Then have each child draw illustrations for his story. Bind the stories together in a class booklet which can be shared with other classes or parents.

JAPANESE FOLKTALES

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MOMOTARO

Grade levels: 4 - 6

Time Frame: 10 days, 1 hour per day

General Information: Baby Momotaro was found in a giant peach by a childless, old couple. After reaching adulthood, he defeats a group of demons with help from his animal friends--a dog, a monkey, and a pheasant. He returns home in triumph with the demon's treasure.

Objectives: To enrich and extend the language arts and social studies curriculum. To develop reading, speaking, listening, and writing skills. To provide opportunities to use higher level thinking skills. To develop an appreciation of the Japanese culture and its folk literature. To provide opportunities for children to express themselves creatively, using a variety of media and techniques.

Materials:

Shute, Linda. *Momotaro, the Peach Boy.* Lothrop, Lee, & Shepard. New York. 1986.
Hodges, Margaret. *Saint George and the Dragon.* Little, Brown & Co., 1984.
world atlas, encyclopedias, thesaurus, construction paper, tagboard, markers/crayons, scissors, recipe books, graph paper.

Reading Activities:

A. After reading the story aloud, have the students do a story map either individually or in groups.
B. Divide into small groups and have the students list words that could be used to describe Momotaro and a second list that could be used to describe the demons. Groups should use the thesaurus to enlarge both lists.
C. In small groups students should use the encyclopedias to locate interesting facts about the animals in the story. They should discuss certain characteristics of each of the animals that was instrumental in the defeat of the demons.
D. Read *St. George and the Dragon* aloud or have the students read it orally together. Discuss the similarities and differences in the two stories.

Composition Activities:

A. Have the students compare and contrast Saint George and Momotaro in essay or chart form.
B. Using a map of Japan in a world atlas, have the students write directions on either how to travel to Onigashima (Demon's Island) from Kyoto or how to travel to Tokyo from Onigashima (in conjunction with Extension Activity A.).
C. Make an inventory of the treasure that Momotaro won from the demons. This must include a minimum of twelve items.

Extension Activities:

A. Draw a detailed and scaled map of Onigashima or the Island of Demons.
B. Make a demon mask from a drawn picture of one of the demons.
C. Find recipes that use peaches as one of their main ingredients. Have students, with parental consent and help, make various peach recipes at home. Students will bring a batch of their peach dish to school and class will taste and vote on their favorite recipe. First, second, and third places can be awarded.
D. Students design a medal, banner, or certificate of honor for Momotaro utilizing themes and symbols from the story.

URASHIMA TARO

Grade levels: 4 - 6 **Time Frame:** 10 days, 1 hour per day

General Information: After saving the life of a sea turtle, Urashima Taro is taken to the underwater palace of the Sea King. He marries the Sea King's daughter. Homesick he returns to his home town to find that he has been away for 300 years. He is so distressed by this that he breaks the seal on the bottle that he has been instructed not to open. He then instantly ages and dies because the bottle contains his eternal youth.

Objectives:

To enrich and extend the language arts and social studies curriculum.
To develop reading, speaking, listening, and writing skills.
To provide opportunities to use higher level thinking skills.
To develop an appreciation of the Japanese culture and its folk literature.
To provide opportunities for children to express themselves creatively, using a variey of media and techniques.

Materials:

Blumber, Rhoda. *First Travel Guide to the Bottom of the Sea.* Lothrop, Lee, & Shepard Books. 1983.
Cook, Leslie. *Mysterious Undersea World.* National Geographic Society. 1980.
Dugan, James. *World Beneath the Sea.* National Geographic Society. 1967.
Fisher, James. *Wonderful World of the Sea.* Doubleday. 1970.
Irving, Washington. *Rip Van Winkle.* J. B. Lippencott Co. Philadelphia, Pa., 1967.
Marmur, Mildred. *Japanese Fairy Tales.* "The Legend of Urashima." Golden Press. New York. 1960. pp. 17 - 24.

encyclopedias, butcher paper, markers/crayons/tempera paints, notebook paper, pencils, shells, pieces of coral, clay dough, *Bartlett's Familiar Quotations.*

Reading Activities:

A. Read story aloud to students, and do an oral story map to identify the sequence and details of the folk tale.
B. Individually or as a group, read *Rip Van Winkle* and discuss the common themes and elements of the two stories.
C. Use the encyclopedias and oceanography books to locate detailed descriptions of the ocean habitats and ocean life. (Preliminary research for Extension Activity A.)
D. Use the same resource materials to compile and classify animals that live in the sea around Japan. (Preliminary research for Extension Activity A.)
E. Re-read Urashima Taro carefully looking for words and phrases that describe the Sea King's kingdom.

Composition Activities:

A. Re-write the ending of the story so that Urashima Taro does not die, but students must devise three tests/trials that he must face in order to return to the Sea Kingdom and his wife.
B. Write a poem or song about Urashima Taro, the Sea King, his daughter, and/or sea turtles (Suggested poetry formats cinquain, haiku, or tanka).

Extension Activities:

A. Make a mural of the undersea kingdom using the knowledge gained in Reading Activities C and D.
B. Design a model of the Sea King's palace using shells, pieces of coral, clay dough, ship wrecks. This can be either two or three dimensional.
C. Use *Barlett's Familiar Quotations* or a dictionary of quotations to find appropriate quotes about fisherman, boats, oceans/seas, and/or fish.
D. Have students look for other stories, books, poetry using the card catalog, *Poetry Index*, or *Children's Magazine Index*.

THE FUNNY LITTLE WOMAN

Grade Levels: 2 - 4

Time Frame: 10 days, 40 minutes to 1 hour per day.

General Information: The funny little woman chases her rice dumpling into an underground cavern. She is captured by a wicked Oni and is forced to cook for him. She escapes with a magic paddle and becomes a famous cook.

Objectives:

To enrich and extend the language arts and social studies curriculum.
To develop reading, speaking, listening, and writing skills.
To provide opportunities to use higher level thinking skills.
To develop an appreciation of the Japanese culture and its folk literature.
To provide opportunities for children to express themselves creatively, using a variety of media and techniques.

Materials:

Downer. *Japanese Food and Drink*. Bookwright. 1988.
Mosel, Alene. *The Funny Little Woman*. Dutton. 1972.
Weston. *Cooking the Japanese Way*. Lerener Books. 1983.
Japanese recipe books, chop sticks, pencil, notebook paper, crayons/markers, construction paper, craft sticks for puppets.

Reading Activities:

A. Introduce vocabulary: Oni, Jizo, cooking, paddle, etc. Then read the story aloud to class and ask them to define Oni, Jizo, cooking paddle, etc.
B. As a small or large group, do a story map of *The Funny Little Woman*.
C. Using various Japanese cookbooks, look for recipes for rice dumplings. Emphasize using the table of contents and index to speed up the process.

Composition Activities:

A. Write a descriptive paragraph on the funny little woman or the Oni.
B. Write a narrative paragraph detailing the funny little woman's escape from the Oni.
C. Write a persuasive speech for the Oni to convince the funny little woman to cook for him again.
D. Create a menu for the funny little woman's Japanese Restaurant. Use the Japanese cookbooks and encyclopedias to research traditional Japanese dishes.

Extension Activities:

A. Make rice dumplings and/or other Japanese dishes for the class to taste.
B. Learn to use chopsticks.
C. Act out the story with props or puppets.

THE STONECUTTER

Grade Levels: 2 - 5

Time Frame: 10 days, 40 minutes to 1 hour per day.

General Information: A lowly stonecutter wishes that he might have great wealth and power. His ever increasing wishes for wealth and power result in his final transformation into a mountain.

Objectives:

To enrich and extend the language arts and social studies curriculm.
To develop reading, speaking, listening, and writing skills.
To provide opportunities to use higher level thinking skills.
To develop an appreciation of the Japanese culture and its folk literature.
To provide opportunities for children to express themselves creatively, using a variety of media and techniques.

Materials:

Joseph, Joan. *Folk Toys From Around the World and How to Make Them.* Prentice Hall, Inc. Englewood Clifs, New Jersey. 1984.
McDermott, Gerald. *The Stonecutter.* Puffin Books. 1975.
cassette tape recorder, blank cassettes, paper, clay dough, tempera paints, rocks, craft paper, potatoes, stamp pads, a large tree branch anchored in a flower pot.

Reading Activities:

A. Read story aloud to class; go over all vocabulary that needs to be clarified or defined.
B. Divide the class into groups of 3 or 4 and have them do a story map. Lower level students may need to do this as a large group with a lot of teacher direction.
C. Have each group of 3 or 4 students divide the story into parts and practice reading it aloud. When the reading has been polished and smooth, let each group record their reading of the story on a blank cassette tape. Appropriate sound effects are optional.
D. Have students look up information in the encyclopedia about the Japanese Tanabata Festival. (Composition Activity A.)

Composition Activities:

A. Have students write three wishes on paper strips and attach to the wish tree (large branch anchored in flower pot).
B. Have students write an explanation of the Chinese proverb "Be careful what you wish for, because you may get your wish."
C. Have the students extend the story by deciding what they would wish to become next by changing what they wished for in the story.

Extension Activities:

A. Have groups or group dramatize the story.
B. Have students cut design in potatoe half and use stamp pads of different colors to make designs similar to those in McDermott's book.
C. Make Daruma Wish dolls (*Folk Toys from Around the World*). According to directions, paint only one eye in and make a wish and then paint the other one in when the wish will come true.

ISSUMBOSHI

Grade Levels: 4 - 6

Time Frame: 10 days, 40 minutes to 1 hour per day

Background: Issumboshi is a thumb high young man who sets out to seek his fortunes in the city. He is befriended by a young girl. He defeats the ogre who has been terrorizing the city. He is transformed into a normal sized man and becomes the city's hero.

Objectives:

To enrich and extend the language arts and social studies curriculm.
To develop reading, speaking, listening, and writing skills.
To provide opportunites to use higher level thinking skills.
To develop an appreciation of the Japanese culture and its folk literature.
To provide opportunities for children to express themselves creatively, using a variety of media and techniques.

Materials:

Fisher, Leonard Everett. *Alphabet Art*. Four Winds Press. New York. 1978.
Ishi, Momoko. *Issumboshi, the Inchling*. Walker & Co. 1967.
Lines, Kathleen. *Nursery Stories*. "Tom Thumb" Franklin Watts. New York. pp. 108-116.
Nakano, Dukuohtel. *Easy Origami*. Viking Penguin. New York. 1987.
Children's Magazine Index.
pencils, paper, yarn, brushes, black tempera paint, origami paper, world map, atlas, encyclopedias.

Reading Activities:

A. Before reading the story aloud to class, locate Japan on the world map and have students voluteer information about Japan.
B. Read story aloud to students and have them do individual story sequences and detail recall to check for comprehension.
C. Have students re-read the story themselves and then read an English or French version of *Tom Thumb*. As a large group discusses the similarities and differences of the two stories. (Preliminary for Composition Activity A.)

Composition Activities:

A. Write an essay comparing and contrasting Issumbochi and Tom Thumb.
B. Using *Alphabet Art* or encyclopedias or other library sources, have students practice writing the Japanese alphabet with black tempera paint and brush.
C. Have students write a news story about Issumbochi's defeat of the ogre or write a letter of commendation for Issumbochi to the emperor from the mayor of the city.

Extension Activities:

A. Make a fan book based on the story complete with text and illustrations.
B. Make an origami frog (instructions on origami paper).
C. Use a world atlas and the encyclopedia to locate the three oldest cities in Japan. Have students decide which one Issumbochi traveled to in search of his fortune.
D. Use *Children's Magazine Index* to identify related periodical articles.

"SIMA WHO WORE A BIG HAT"

Grade Levels: 4 - 6

Time Frame: 10 days, 40 minutes to 1 hour per day

General Information: A dying mother is instructed by the gods to place a large hat upon her daughter's head to hide her beauty. The girl must work as a servant in the palace of the feudal lord. The lord's youngest son falls in love with her sweet dispositiion and wants to marry her. His

parents strongly object and Sima agrees to leave. Her hat falls off by itself as she departs and reveals her beauty and a hidden treasure. They marry and she is accepted by his family.

Objectives:

To enrich and extend the language arts and social studies curriculum.
To develop reading, speaking, listening, and writing skills.
To provide opportunities to use higher level thinking skills.
To develop an appreciation of the Japanese culture and its folk literature.
To provide opportunities for children to express themselves creatively, using a variety of media and techniques.

Materials:

Louie, Ai-Ling. *Yeh-Shen, a Cinderella Story from China.* Philomel Books. New York. 1982.
Marmur, Mildred. *Japanese Fairy Tales.* "Sima Who Wore the Big Hat". Golden Press. 1960. 25-30.
Children's Magazine Index.
paper plates, tissue paper, construction paper, crayons/markers, glue, scissors, encyclopedias.

Reading Activities:

A. Read the story orally to class. Have students read Chinese version "Yeh Shen," Perrault's "Cinderella" and then re-read "Sima." Compare and contrast the different versions.
B. Student will use encyclopedias and other library resources to research Japanese wedding customs and/or Samuri warriors. Compare to western equivalents. (Preliminary research for Composition Activity A.)

Composition Activities:

A. Students will write a descriptive paragraph or essay on Japanese wedding customs or Samuri warriors.
B. What if... Write a story about what could have happened to Sima if she had left the palace and gone on to other adventures.

Extention Activities:

A. Design a fan for Sima to hide her beauty behind.
B. Design a kimona for Sima's wedding using tissue paper to cut designs.
C. Use paper plates, construction paper, tissue paper to create a hat that will hide most of your face.
D. Create a song that Sima could sing or a dance with a fan that she could perform for her future in-laws that will convince them of her noble birth.
E. Research the Japanese tea ceremony, have students perform ceremony in class with Japanese tea.

TONGUE - CUT SPARROW

Grade Levels: 3 - 6

Time Frame: 10 days, 40 minutes to 1 hour per day

General Information: Old man befriends a young sparrow with a broken wing. This upsets his selfish wife, but she agrees to let the sparrow live with them. When the sparrow upsets her cup of starch, she cuts out the sparrow's tongue and chases it out of the house. The old man searches out the sparrow's nest and the sparrow family rewards his kindness. When his wife goes to the sparrow family her greed and cruelty is justly rewarded.

Objectives:

To enrich and extend the language arts and social studies curriculum.
To develop reading, speaking, listening, and writing skills.
To provide opportunities to use higher level thinking skills.
To develop an appreciation of the Japanese culture and its folk literature.
To provide opportunities for children to express themselves creatively, using a variety of media and techniques.

Materials:

Ishii. *Tongue-Cut Sparrow*. Lodestar. 1987.
Lang, Andrew. *Blue Fairy Book*. "Toads and Diamonds". David McKay Co., Inc. New York. 295-298.
Marmur, Mildred. *Japanese Fairy Tales*. "Tongue Cut Sparrow". Golden Press. 1960. 41-46.
encyclopedias, notebook paper, pencils, watercolors, dowels, yarn, crayons/markers, drawing paper.

Reading Activities:

A. Read story aloud and discuss with students the sequence of events and the motivations of each of the characters.
B. Read aloud or have students read "Toads and Diamonds" discuss sequence of events and character motivations in the same way.
C. Compare and contrast the two stories orally as a large group.
D. Use the encyclopedias to research information about sparrows. Students should find and write down a minimum of 5 interesting facts that they find. (Composition Activity C.)

Composition Activities:

A. Write an essay explaining the meaning of a just reward, use examples from the two stories (see Reading Activities A & B).
B. Write a story or essay explaining what the poor people of the village could do with the old man's treasure to better their lives. Remember that if all the money is used on consumables that are used up quickly, the poor people will not be much better off.
C. Using their notes on the sparrow, students will write a descriptive paragraph on the sparrow.

Extension Activities:

A. Make a Japanese scroll illustrating a scene of Japanese village life or a scene from the story. Use markers or watercolors.
B. What was in the box that the old woman did not choose? Draw a picture or write a descriptive paragraph.

"THE MAN WHO MADE THE TREES BLOOM"

Grade Levels: 3 - 6

Time Frame: 10 days, 40 minutes to 1 hour per day.

General Background: A poor old couple befriends a starving dog who rewards them by digging up a treasure. A greedy neighbor borrows the dog and beats him to death when he does not find a treasure for him. The kindly old couple's devotion to the dog is rewarded. The neighbor is punished for his greed until he sees the error of his ways and becomes a nicer person.

Objectives:

To enrich and extend the language arts and social studies curriculum.
To develop reading, speaking, listening, and writing skills.

To provide opportunities to use higher level thinking skills.
To develop an appreciation of the Japanese culture and its folk literature.
To provide opportunities for children to express themselves creatively, using a variety of media and techniques.

Materials:

Marmer, Mildred. *Japanese Fairy Tales*. "The Man Who Made the Trees Bloom". Golden Press. 1960. pps. 61 - 66.
Children's Magazine Index.
encyclopedias, notebook paper, pencils, light blue construction paper, pink & white tissue paper, glue, brown markers.

Reading Activities:

A. Read the story aloud, have students in small groups or individually do a story map.
B. Use *Children's Magazine Index* to locate related articles on Japan, dogs, cherry blossoms, pine trees, and/or Japanese festivals. Have students select an interesting article to read and summarize. Bibliographic information should be included.

Composition Activities:

A. Write a haiku, cinquian, or tanka poem about Shiro the dog, a pine tree, or cherry tree/blossom.
B. Make a fan book or chart of the Japanese words and symbols for colors. Shiro = white, Awo = blue, Aka = red, Kiro = yellow, murasaki = purple, mikaniro = orange, midori = green. Use encyclopedias and other library resources to find symbols.
C. Describe the Cherry Blossom Festival as it is celebrated in Japan.

Extension Activities:

A. Find and prepare a recipe for rice cakes.
B. Learn how to use chopsticks.
C. Make a calendar of Japanese holidays and festivals.
D. Make cherry blossom pictures with tissue twirls on light blue construction paper and tree trunk and branches with brown marker.
E. For the brave--make lacquer ware offering dish for Shiro. Use discarded plastic containers for the form, and use 4 to 6 layers of papier mache on the inside only of the dish. As the dish dries it will pull away from the form. When it completely dries sand the papier mache, paint it red or black (2 coats). Use silver or gold paint for designs. Seal with lacquer or plasticote when finished.

TEACHING WRITING WITH FAIRY TALES

Faye Jarrell

Montgomery Elementary
San Antonio, Texas

USING FAIRY TALES TO TEACH NARRATIVE WRITING

Grade Level: 5th grade

Time Frame: One week. Led by teacher.

General Information: After students have already been introduced to recognizing problems and solutions in Mother Goose rhymes, the next step would be to teach them the basic elements in a narrative composition involving a problem/goal and solution/resolution. Fairy tales can be used here successfully. Students may be required to write a narrative composition for TEAMS.

Objectives:

1. Recognize the four elements in a problem/solution narrative story.
2. Become familiar with the fairy tales as a genre of literature.
3. Encourage creative and critical thinking skills.
4. Write a fairy tale.

Materials:

BOOKS:

The Complete Grimm's Fairy Tales, The Pantheon Fairy Tales and Folklore Library, New York, 1972.

The World's Best Fairy Tales, The Reader's Digest Anthology, New York, 1967.

The Fairy Tale Hidden Picture Coloring Book, Dover Publications, New York, 1982.

AUDIO/VISUAL:

"Walt Disney's Story of Cinderella", (filmstrip) Disneyland, 1965.
"Three Little Pigs", (filmstrip) Cooper Films and Records, 1968.
"Snow White and Rose-Red", (filmstrip) Eye Gate House, 1969.
"Briar Rose: The Sleeping Beauty", (video) Disney, 1986.

Activities:

1. Sponge activity on board as students come to class: List as many fairy tales as you can.

2. Discuss the fairy tales that the students have listed and then tell them that they will be learning a "college course" in writing today. Instruct students in the four elements of narrative writing: (1.) Introduction (setting and characters), (2.) Problem, (3.) Solution, and (4.) Conclusion. Give a lot of examples in teaching each element.

3. Discuss the four elements of a story and use TV shows (which have problems and solutions in their scripts frequently) as examples. Read or have a student retell the story of "The Three Little Pigs." Ask the students to pick out the four parts of the story in that tale.

4. Show filmstrips or videos on fairy tales. Stop the action periodically to point out important building blocks in setting up a plot (foreshadowing, etc.).

5. Read several fairy tales to the class including "Hansel and Gretel" and "The Goose Girl." Give out handouts from the *Fairy Tale Coloring Book.*

6. Using a problem/solution sheet (same as the one included in the Mother Goose lesson), students write the problem in any of the fairy tales that we had read about or seen. They are to create two possible solutions. Share these with the class the next day.

7. Use this next session to brainstorm settings, characters, and problems on the board. Make lists of each category.
   Example:
   Settings: in the woods, haunted house, in a cave, etc.
   Characters: silly 10-year-old girl, deaf boy, talking fox, etc.
   Problems: treasure to be returned to owner, person with special powers, mean parents of good kids, etc.

8. Have your students work in groups of four to create a fairy tale using the information from the brainstorming session. Give them about 10 minutes to organize their tale and solve the problem. Then have them tell their story to the rest of the class.

9. As a final assignment, have students write an original fairy tale using the four elements of a narrative story. These could be bound and card catalogued so other students might enjoy them.

Extensions:
1. Watch a favorite TV show. Then write the introduction, problem, solution, and conclusion. Now write it as a fairy tale.
2. Write a book report about a fairy tale.
3. Have students pretend to be a fairy tale character. Ask them to write to a friend describing their problem in the letter.
4. Have students draw their favorite part of a fairy tale.
5. Students could make a book jacket for a fairy tale.
6. Create a mobile for the four parts of a narrative story. Use a fairy tale as the model.
7. Ask students to design a trophy or an award to the most courageous character in a tale.
8. Students could write a dialogue between two objects in a tale. What would the glass slipper say to Cinderella's old shoes?
9. Using the four elements of a story, write a modern fairy tale.
10. Take one word from a tale and create a poem.
    Example: WOLF

Why me?
am I the Only villian?
it gets Lonely always
being the Fall guy

*(Taken from Once Upon a *Time: Creative Problem Solving through Fariy Tales*, Jerry D. Flack, DOK Publishers, New York, 1985.)

USING FAIRY TALES TO TEACH PERSUASIVE WRITING

Grade Level: 5th grade

Time Frame : one week led by teacher

General Information: Another mode of writing that the students in the fifth grade may be asked to write on the TEAMS test is persuasive descriptive. The students will have to make a choice among the options presented and provide reasons for the choices in a logical and unified way. Their purpose will be to convince a specified audience. I decided to further immerse my students in fairy tales and give them practice in persuasive writing by using "Jack and the Beanstalk" and "Beauty and the Beast."

Objectives:

To complete a plan sheet to organize a persuasive composition.
To make a choice and support it with reasons.
To elaborate reasons with details.
To recognize good and bad character traits in fairy tale characters.
To write a persuasive composition.

Materials:

The Provensen Book of Fairy Tales, Alice and Martin Provensen, Random House, New York, 1971.
Elementary Composition Guide, North East Independent School District, San Antonio, 1989.

Activities:

1. Startle your students by making a statement that is very controversial, such as students who do not wear the school colors on Friday will be penalized and their conduct grade lowered. Then ask for the students' opinions. Write their responses on the board under "For" and "Against."
2. Explain to the class that they will be working in groups of four and their assignment will be determined by drawing a card from a basket that says either "For" or "Against." Discuss that whatever card they draw, they must defend their position with three convincing arguments. When the students are in their groups, one person draws a card for that group. The students then prepare their persuasive position together on the subject that was discussed earlier. Then they share their three points with the class.
3. Now that the students are in the "debating" mood, explain that they will learn how to write a persuasive composition and that they will use the following strategies:
   a. They must be prepared to change the reader's mind with their convincing arguments.
   b. They must have at least three reasons.
   c. They must elaborate equally on all three reasons.
   d. They should give examples to support their position.
   e. They need to know how to organize their paper before writing.
4. Explain to the students that they will be using fairy tale characters for their persuasive paper. They must pretend that there will be an election for school president soon. The two people running for president are Beauty ("Beauty and the Beast") and Jack ("Jack and the Beanstalk"). Their assignment is that they must convince a classmate that either Jack or Beauty is the right choice for president.
5. Read the two fairy tales, "Jack and the Beanstalk" and "Beauty and the Beast" to the class. Good and bad character traits should be brainstormed and listed on the board.
6. Using the persuasive plan sheet, students must make a choice and then support it by writing down three arguments for their choice. They should support their reasons with details.
7. Remind the students of the importance of using transition words that would be effective in a persuasive paper such as: however, on the other hand, furthermore, etc.
8. Using the outline, students should write their paper in the following manner:
   a. Paragraph #1 - Explains to the classmate how he/she should vote.
   b. Paragraph #2, #3, and #4 - Explains each of the three reasons in a separate paragraph, using examples and details.
   c. Conclusion - Briefly restates the reasons.
9. After writing the compositions, students might like to share their papers with the class.

Extensions:

1. Students could make posters campaigning for their fairy tale character.
2. Students could make unfair posters or bumper stickers stating undesirable characteristics of the opponent. Example: "A vote for Jack is vote for a 'fowl' thief."
3. Students could write a TV debate between the two candidates.
4. Read the fable, "The Grasshopper and the Ant." Encourage motivated children to write a persuasive paper taking either the side of the ant or the side of the grasshopper.

Plan Sheet for Persuasive Paper Over School President: Beauty? or Jack?

After reviewing the candidates, who would you support for president? _____
Why? List at least six reasons why this person would be a good president:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Now choose only three of the above reasons and think of details to support your reason. Remember, details prove your point, so use a lot of examples. (Reread the stories for examples.)

REASON #1: _____

Details: _____

_____

_____

REASON # 2: _____

Details: _____

_____

_____

REASON # 3: _____

Details: _____

_____

_____

INTRODUCTION: Give a few facts about the situation, then state your preference.
CLOSING: Summarize your reasons for your choice. Try to have attention-grabbing last sentence.
Remember
1. Introduction
2. Reason #1
3. Reason #2
4. Reason #3
5. Closing

USING FAMILIAR TALES TO TEACH INFORMATIVE / CLASSIFICATION WRITING (COMPARE AND CONTRAST)

Grade Level: 5th grade

Time Frame: Approximately 5-7 class periods (45 min. periods) led by teacher.

General Information: Another mode of writing that students should be introduced to is the compare and contrast composition (Informative Classification). Different versions of the same fairy/folk tale can be used for this.

Objectives:

1. Use a plan sheet to organize thoughts.
2. Compare and contrast two subjects.
3. Understand that there are different versions of the same fairy/folk tale.
4. Develop critical thinking skills.
5. Write a composition comparing and contrasting two versions of Cinderella.

Materials:

"Cinderella" (filmstrip) Miller-Brody Productions, 1974.

Fuller, Gayle. *On Target With Teams Written Composition.* San Marcos, Texas: The Teacher's Touch, 1988.

Perrault, Charles. Adapted and illustrated by Errol Le Cain. *Cinderella or The Little Glass Slipper.* New York: Bradbury, 1972.

Yolen, Jane. *Favorite Folktales from Around the World.* New York: Pantheon Books, 1986.

The Complete Grimm's Fairy Tales. New York: Pantheon Books, 1972.

Activities:

1. Divide students into groups of four. Each group is given one apple and one orange. Students are to brainstorm the ways the apple and the orange are alike and different. Each group is responsible for writing down three likenesses and three differences. Share the results.
2. Explain the purpose of the lesson and tell students that they will be learning a plan to help them write a compare and contrast paper. Discuss the following requirements with the students:
   a. They must present characteristics of both issues or items.
   b. Each side must have at least three characteristics.
   c. They must devote the same elaboration to each item or side.
   d. Pre-writing planning must be evident. Use a clear organizational strategy.
   e. They should not make a long list of differences. Three well-developed differences is much better than a rambling list.
3. Read two versions of the Cinderella story to the class. One could be from *The Complete Grimm's Fairy Tales* and the other from an adaptation from Charles Perrault, by Errol Le Cain. The Perrault story will be the one most students know.
4. Continue to read two more Cinderella-type stories, such as *Yeh-Shen* by Ai-Ling Louis and "Vasilisa, the Beautiful," from Jane Yolen's book. Discuss the many different versions that a tale may have.
5. In an informal way, have the students discuss the four versions of Cinderella and which ones they liked and why.

6. Since the students will probably not have access to their own copies of the fairy tales, take another class session to reread the two stories (one from Grimm and the other from Perrault.) While listening to the stories, students should make notes under "likenesses" and "differences" on their papers.

7. Students can then use a plan sheet for this mode of writing and organize their thoughts. They should fill in the plan sheet using notes they wrote down previously.

8. Discuss thoroughly the following requirements for their compare/contrast paper:
   a. Opening: state what the composition is going to be about.
   b. Likenesses: how are the stories similar?
   c. Differences of #1: ways the Grimm story was unique or different.
   d. Differences of #2: ways the Perrault story was unique or different.
   e. Closing: summarize briefly.

9. Students should be ready to write their compare/contrast papers.
10. Encourage extra reading of fairy tales to discover variants common throughout the world.

Extensions:

1. Compare two characters from fairy tales: The wolf in "Little Red Riding Hood" and the wolf in the "Three Little Pigs" or the queen in "Snow White" and the step-mother in "Cinderella."

2. Draw a favorite part of each story. Have a partner guess which book it illustrated.

3. Use these prompts to practice writing compare and contrast papers:
   a. How a dog and a cat are alike and how they are different.
   b. How a barn and a house are alike and different.
   c. How snow and rain are alike and different.
   d. How a fairy tale and a situation-comedy on TV are alike and different.

Use this chart to help you compare and contrast two tales.

Write the ways the tales are similar in the overlapping area. Use the other parts of the circles for differences.

_____
(title)

_____
(title)

Plan Sheet for a Compare/Contrast Paper
On Two Fairy Tales

Opening: (state the two tales you are comparing) _____

_____

Likenesses: Write how the two tales are similar. Give examples.

_____

_____

_____

Differences of #1: _____

_____

_____

Differences of #2: _____

_____

_____

Closing: Briefly restate your opening (in a different way). You may end with a sentence saying which tale you enjoyed the most.

_____

_____

_____

Remember: 5 paragraphs.
Are your sentences in a logical order?
Do you use topic sentences in each paragraph?

USING FAIRY TALES TO TEACH DESCRIPTIVE WRITING

Grade level: 5th grade

Time frame: one to two weeks led by teacher

General Information: The goal is to teach TEAMS writing skills using fairy/folk tales. One type of writing fifth grade students may be required to complete is descriptive writing using picture prompts.

Objectives:

1. Write a descriptive composition organized in a logical way.
2. Use vivid adjectives in a descriptive composition.
3. Recognize and use "location" words to show relationships.
4. Promote the interest in reading fairy/folk tales.
5. Develop critical skills in evaluating fairy/folk tale illustrations.

Materials:

On Target with TEAMS Written Composition, Gayle Fuller, The Teacher's Touch, San Marcos, Texas, 1988.
Fairy Tale Hidden Picture Coloring Book, Dover Publications, New York, 1982.
Rapunzel, Harcourt, Brace, & World, New York, 1967.
Snow White and Red Rose, Charles Scribner's Sons, New York, 1964.
Little Red Riding Hood, Paul Galdone, McGraw-Hill Book Company, New York, 1974.

Activities:

1. Begin the lesson on descriptive writing by displaying large pictures or posters in the room. Calendars and posters from video stores make good displays. Discuss the pictures and tell the children the objective of the lesson.
2. Inform the class that descriptive prompts could consist of a single object or person, or a scene of animate or inanimate objects. Then instruct them in the three ways of organizing their papers:
   a. Single object
   b. Descriptive scene
   c. Scene with a focus

Each of the above should be discussed thoroughly, one at a time.

3. Before discussing the three types of descriptive writing, go over the following guidelines with your students:
   a. Include a brief introduction and conclusion.
   b. Use vivid descriptive words.
   c. Describe one object fully before moving on to another.
   d. Use location words and give the relationship of objects to one another. (The cat was behind Hansel.)
4. Single Object Prompt:
   a. Give students a picture from the book, *Snow White and Rose Red*. (Picture shows when the bear turns into the handsome young man, clad in gold.) Read the story to them. Show the students that the best way to organize this would be to describe the person (or object) from top to bottom or bottom to top.
   b. Discuss the prince thoroughly, pointing out details in his clothing and expression on his face.
   c. Compose a list of location words and write them on the board. (Examples: bottom, by the side of, in front of, just below, etc.)
   d. Instruct the students to write a descriptive composition about the picture of the Prince.
   e. Students could share their descriptive papers within their group the next day.
5. Descriptive Scene Prompt:
   a. Read *Little Red Riding Hood* written by Paul Galdone and show the students the pictures in the book. Give handouts to the class showing a scene taken from *Fairy Tale Hidden Picture*

Coloring Book or any appropriate picture from the tale you choose. Discuss the best way to describe the picture.

b. Lead the class to realize that the best organization for a picture showing a scene is to describe it from left to right or right to left. Discuss how each thing should be fully described before moving on. Doubling back to describe an object already described would lower their score because it would be confusing to the reader.
c. Again discuss location words and how they should be used to show relationships between people or objects.
d. Ask the students to make a list of descriptive words that might apply to the picture. (Example: hungry eyes, layered cape, coarse hair, etc.)
e. Students should now write the descriptive composition of the picture.
f. Bring in other versions of *Little Red Riding Hood* and allow the students to study them, particularly noting the different ways she and the wolf are illustrated. Students could write brief descriptions of the various pictures and share their paragraphs while others guessed which version it was about.

6. Scene with a Focus Prompt:
   a. Show the class a picture of a scene which has a definite focus. Explain that the other objects should be described in relationship to the focus or main object or person.
   b. Read *Rapunzel*, from Grimms, to the class, or some other tale which has appropriate pictures to describe. In the *Rapunzel* book, choose the picture where the tower is obviously the focus.
   c. Have students brainstorm ideas on organizing their papers. They should pick out the focus of a picture, then describe it fully. Then move on to the objects around the focus and describe them in a logical way.
   d. Have the students now write a descriptive composition using the *Rapunzel* picture or anther fairy tale picture that has a definite focus.

Extensions:

1. Students could select a picture from a fairy tale book and write a description of it. Then the paper could be exchanged with another student to draw the description they read. Compare it with the real illustration to see what details had been left out or where the organization could have been clearer.
2. The class could compose a chart of colorful adjectives.
3. Read the introduction of *Rapunzel* to the students without showing the illustrations. Students could draw a picture describing the "house with a small garden and balcony... with a big garden next door, full of wonderful plants and flowers, etc."
4. Have students describe an "enchanted forest."
5. Write a descriptive paragraph about one of the following: the big bad wolf, the troll and the giant from "Jack and the Beanstalk."

INTEGRATING FAIRY TALES WITH WRITING DIALOGUE

Grade Level: 5th grade

Time Frame: 4 or 5 class periods (45-60 minutes each)

General Information: When I teach my students how to write a narrative composition, I always teach them how to write dialogue. This year I used fairy tales as resource material.

Objectives:
1. Recognize that dialogue reveals characters' motivations and traits.
2. Understand that dialogue tags are helpful clues to a character's personality.
3. Become familiar with three fairy tales.
4. Write dialogue in a narrative story.

Materials:

The Fisherman and His Wife, Margot Zemach, W. W. Norton Co., New York, 1966.
The Goose Girl, translated by Marguerite de Angeli, Doubleday and Co., New York, 1964.
The Pied Piper of Hamlin.

Activities:

1. Explain to the students about dialogue. Tell how dialogue livens up any story. The students should know that the two purposes of dialogue are: (1) it moves the action of a story, and (2) it frequently can show a character's personality. Introduce the phrase "dialogue tag" and discuss how the tag could reveal a character's traits. Example: Ann stuttered nervously, "I didn't do it."

2. Divide the students into groups of four or five. Give each group a fairy tale or folktale book. Allow them time to skim over the books and make a list of dialogue tags that they thought revealed the character's motives or personality. Example: "I've got them now," laughed the witch maliciously. Each group's speaker could share the group's list with the class.

3. Next the students are given handouts of fairy tale characters with "talk balloons." The children are assigned to write the appropriate dialogue in the balloons.

4. After filling in the balloons, students write the dialogue in paragraph form using quotation marks and proper punctuation.

5. Read *The Fisherman and His Wife* to the class. Have four volunteers to work after school or during recess and tape the story. Each student takes one of four parts: narrator, fish, old man, and old woman. Play the tape back to the class.

6. After hearing the tape, students take one episode in the story (one woman wanting to be king, for example) and write the dialogue in conversation form.

7. To strengthen skills in writing conversation, write names of fairy tale characters on slips of paper and have students draw out a name. With a partner, the students take turns interviewing the character and writing down the questions and answers. Example: Interviewer: (to Rumpelstiltskin) What is your favorite color? Rumpelstiltskin: Gold, of course.

8. After the "interview" session, students should write the questions and answers in conversation form. Example: I asked Rumpelstiltskin, "What is your favorite color?" "Why, gold, of course," he replied.

9. For a fun activity, have your students pick out two of their favorite Mother Goose or fairy tale characters and write a conversation between them using modern times as the setting. Imagine a conversation between Simple Simon and Little Miss Muffet after slamming their grocery baskets into each other at the local HEB They could talk for a long time about their ruined pies, curds, whey, etc.

10. Have your students stage a point-of-view "trial." After reading the *Pied Piper of Hamlin,* students could act out a trial of the Pied Piper, accusing him of kidnapping and possible murder. In the trial, the Pied Piper could plead how unfairly he was treated because he was not paid for his job. After the "trial," students should write an argument between the Pied Piper and the mayor of the town, expressing both points-of-view in conversation form.

11. A natural outcome of all the previous activities would be for students to write their own fairy tales using correct dialogue.

Extensions:

1. After the students have written their own fairy tales using conversation, have them make simple puppets and act out their play.

2. Choose a fairy tale or folktale character. Pretend that he/she is the featured guest on "This is Your Life" television show. Write the conversation that four people from the character's past might say (Example: From "The Miller, His Son, and Their Donkey", an Aesop fable).

   The guest on the show is the miller.

   "I can remember, Father, when you were so eager to please everyone, you let me ride with you on the donkey," said the miller's son.

   A village woman said, "You even listened to me when I said you should not be such a burden on you poor donkey."

   An old man spoke up, "Do you remember, Miller, when you carried your donkey and it fell in the river?"

LESSONS FOR FIFTH AND SIXTH GRADES

Ginger Meeks

Hornsby Elementary
Del Valle, Texas

A LESSON ON GREED

Grade Level: Fifth and Sixth

Time Frame: Six, 45 minute lessons

General Information: Vocabulary

mussels and cockles	putrid
fortnight	carbuncles

Objectives: Pupils will:
- recognize descriptive language as an indicator of mood
- recognize cause and effect (greed and results)
- make a chart indicating the sequence of each tale
- relate folktales to personal experience through the written word

Materials: Class set of each:
"The Old Woman Who Lived in a Vinegar Bottle" from *Favorite Folktales From Around the World* edited by Jane Yolen. Pantheon, 1986.
"The Fisherman and His Wife" from *The Complete Grimm's Fairy Tales.* Pantheon, 1972.
Worksheet of day three discussion questions

Activities: DAY ONE: Read "The Old Woman Who Lived in a Vinegar Bottle" to the class. After reading, lead a class discussion, especially emphasizing the sequence of wishes. Generate a class list on the board. Also, discuss the repetition of the tale.

DAY TWO: Read "The Fisherman and His Wife" together. Discuss the sequence of the tale. Then generate a class list of the sequence on the board while pupils take notes.

DAY THREE: Use the sequence notes from days one and two to compare and contrast the tales. Distribute a worksheet to each student. Allow them to complete these in small groups. You might ask:

1. Were the rewards truly earned in either one of these tales?
2. How is the sea described to illustrate the mood of the fish in "The Fisherman and His Wife"? Give several examples.
3. How does the fairy's speech in "The Old Woman Who Lived in a Vinegar Bottle" indicate her impatience?
4. Is repetition used in "The Fisherman and His Wife"? If so, how? Give specific examples.
5. Did the same amount of time pass between each wish the Fisherman's Wife demanded? Explain your answer.
6. Is repetition used in "The Old Woman Who Lived in a Vinegar Bottle"? If so, how? Give specific examples.
7. Compare and contrast the Fisherman and his wife.
8. Compare and contrast the main characters in each tale.
9. In each story, what was gained by the main female character's greed?

DAY FOUR: Check and discuss the worksheet from day three. Write in journals (Pre-writing). Write about someone you know (or a fictional character) who is very greedy. Describe what they're greedy for, whether they get it, and how they react(are they satisfied?).

DAY FIVE: (Writing) Write a composition based on journal entry.

DAY SIX: Revise and edit composition. Write a final copy.

DAY SEVEN (Optional): Share compositions with either the whole class or in small groups.

DOES CURIOSITY KILL THE CAT?

Grade Level: Fifth and Sixth

Time Frame: Five, 45-min. sessions.

General Information: Background: Pupils need to be aware of unusual spelling in "The Bluebeard"
Vocabulary
collations musketeer dragoon

Objectives: Pupils will
- compare two fairy tales by using a chart
- write a summary of a tale
- speculate on why similar fairy tales appear in different countries at different times
- write a brief reaction paper comparing two similar fairy tales.

Materials: class set of each:
"Mr. Fox" from *Womenfolk and Fairy Tales* edited by Rosemary Minard. Houghton Mifflin, 1976.
"The Bluebeard" from *The Classic Fairy Tales* edited by Iona and Peter Opie. Oxford, 1974.

Activities: DAY ONE: Split class into groups of four or five. Have half the groups read "Mr. Fox" while half read "The Bluebeard." Have each group write a summary of what was read.

DAY TWO: Have each group read their summaries to the class. The class should begin to realize that there is more than one story being discussed. Discuss conflicting details in the summaries. Make a chart on the board comparing and contrasting the summaries. Fill in the chart as a class, having pupils take notes by copying chart.

DAY THREE: Explain to pupils that "The Bluebeard" is a French tale originally put in print in 1697. "Mr. Fox" is an English tale from the eighteenth century (recorded in 1812). Locate the two countries on the map. Discuss possibilities for why tales are so similar. Point out that this is not an isolated occurrence. Assign a two paragraph (minimum) reaction paper.

I. Speculation as to why tales are similar
II. Which tale I prefer and why.

DAY FOUR: Revise and edit papers. Assign final copy

DAY FIVE: Share papers in small groups of four or five students each.

"MOTHER HOLLE"
"THE FAIRY"

Grade Level: Sixth Grade

Time Frame: Three or Four 45-minute sessions

General Information: Pupils should be informed of the style of "The Fairy" as it is presented in original printed form.

Vocabulary: shuttle (weaving), pitch (n), vigorously, diligently, aversion, thither, hither, brute, odious.

Objectives: Pupils will
- identify cause and effect relationships
- compare and contrast characters
- compare and contrast two tales
- identify figurative language and symbolism
- write and justify morals to the tale

Materials: Class set of each:
"Mother Holle" *The Complete Grimms Fairy Tales.* Pantheon. 1972.
"The Fairy" *The Classic Fairy Tales* Iona and Peter Opie. Oxford. 1974.
Worksheet (chart) for day 2

Activities: DAY ONE: Introduce and briefly discuss vocabulary. Set up story by asking "In fairy tales, who usually gets rewarded and who usually gets punished?" After discussion, read "Mother Holle" as a group. Discuss as a class emphasizing the cause and effect relationship of the diligence of work/attitude to the gift given by Mother Holle.

DAY TWO: Read silently or as partners 'The Fairy." Have pupils fill in the attached comparison chart. This may be done independently, as a small group or as a class, depending on level of ability. (Chart will be in the form of worksheet.)

DAY THREE: Discuss chart allowing pupils to complete any part they had difficulty with. Discuss the symbolism of gold vs. pitch and flowers and jewels vs. snakes and toads. Reemphasize what caused each girl's gift (cause/effect).
Journal Writing: Have each pupil write a moral to the story, and justify how they came up with that moral. Have class share morals if there is time. (This may be continued on day 4)

Extension: Pupils may do two colored illustrations or one diorama depicting both girls in one story after each receives her gift.

	First Girl	Second Girl
"Mother Holle"		
Speech		
Mannerisms		
Attitude		
Actions		
Gift		
"The Fairy"		
Speech		
Mannersims		
Attitude		
Actions		
Gift		

CLEVER FOLKTALE HEROINES

Sandra Kay Moore

Ginnings Elementary
Denton, Texas

THREE INTELLIGENT HEROINES

Grade Level: Grades 5-6

Time Frame: Two weeks. Each session is 30 - 45 min.

Background: Each tale features a heroine who solves riddles to prove her intelligence, which earns her the privilege of marrying the king. However, in two of the tales, marriage to the king is based on the stipulation that she will no longer show her intelligence for fear she might prove to be smarter then he. The heroine's inability to hide her intelligence endangers her marriage, but the heroine is able, in the end, to outsmart her husband and restore their marriage and, of course, live happily ever after. In the third tale, the intelligent heroine proves her intelligence while still a child, and the story ends with her marrying the ruler when she grows up.

Objectives: To acquaint students with stories in which heroines are the main characters.
To provide opportunities for comparing and contrasting elements within literary works.
To involve students in dramatic interpretation.
To develop sequencing skills through group work and artistic expression.
To generate creative expression through writing.

Material: Short stories:
"Clever Manka" by Parker Fillmore. *Womenfolk and Fairy Tales*, ed. by Rosemary Minard. Boston: Houghton Mifflin, 1976.
"Catherine, Sly Country Lass." *Favorite Folktales from Around the World*, ed. by Jane Yolen. New York: Pantheon Books, 1986.
"The Wise Little Girl." *Favorite Folktales from Around the World*, ed. by Jane Yolen. New York: Pantheon Books, 1986.

Procedure: [On the day prior to session one, have the students copy the following riddle from the board; everyone must arrive in class the next day with a written answer to the riddle. Help from parents and friends is encouraged.]

Riddle:
"What is the swiftest thing in the world?
What is the sweetest?
What is the richest?
What is the strongest?
What is the softest?
What is the loveliest?"

SESSION ONE: For the first 20 minutes allow students to share their answers to the riddle as well as their endeavors to arrive at an answer. To discover the answer, divide the class into three groups. During the remaining 25 minutes, each group is to read silently one of the three folktales listed above which provides the answers to the riddle.
SESSION TWO: Students should divide into the three assigned groups and develop a sequence of episodes which retells the story read. One student should act as the secretary to record suggestions; the episodes should be developed in a beginning, middle, and end pattern. Encourage students to develop at least two episodes for each of the

three pattern divisions. The students will present the episodes in play form to their fellow classmates, thus acquainting the entire class with all three short stories. Each re-enactment should be no longer than 10 minutes.

The students might use the following questions to help develop their episodes:

1. What event brought the father before the king?
2. What did the daughter do to save her father?
3. What task did the daughter complete to further prove her intelligence?
4. What was her reward?
5. What event occurs that brings conflict between the daughter and her husband?
6. How is she able to prove her intelligence yet again?
7. What was the attitude of the king at the end of the story?

SESSION THREE: Students will cast character parts for their re-enactment of their story; the remainder of the time should be spent in rehearsing and planning action and assigning props.
SESSION FOUR: Rehearsal day.
SESSION FIVE: Each group should present their reenactment of their short story; allow 10 minutes for presentation and 5 minutes for removing props and getting the stage area set for the next group.
SESSION SIX: Have students brainstorm how the three stories are similar; the teacher should record these on the board. The seven questions used to assist them in developing their episodes would be useful in comparing.
SESSION SEVEN: Have the students brainstorm how the three stories are different with the teacher recording on the board. Again, use the seven questions to assist in contrasting the stories.
SESSION EIGHT: Each student should write an opinion paper on which of the three stories he/she liked best. The students should give at least three reasons why they selected the one above the other two. The compare and contrast statements listed on the board should help them develop their three reasons.
SESSION NINE: Each student should read aloud to the class his/her opinion paper written during session eight. A secretary should tally the count as each student reads his/her opinion. A class discussion may follow as to why the vote turned out thusly.
SESSION TEN: Students should divide into their respective groups again and select one episode on a sheet of 8 1/2 X 11 paper. A caption should be at the bottom explaining the scene. During free time during the upcoming week, the illustrated sheets should be glued on a long sheet of bulletin board paper in order to produce a mural to be hung in the hallway. Based on the vote tallied during Session 9, a first, second, and third place , ribbon could be made and placed on the murals.

FOUR DAYS IN THE LIFE OF LISA LOU OF THE YELLER BELLY SWAMP

Grade Level: Grade 4

Time Frame: Three 45 minute class periods

Background: For four days, Lisa Lou is sent on errands by her mother; each day she encounters and defeats a monster found in the Yeller Belly Swamp. Each encounter between Lisa Lou and the swamp monsters alludes to a different classic fairy tale.
Day one, she encounters a swamp haunt on her way to her grandmother's house ("LITTLE RED RIDING HOOD").
Day two, she meets a swamp witch who tries to eat her but ends up in a boiling pot ("HANSEL AND GRETEL").

Day three, Lisa Lou faces a slithery gobblygook who lives under the bridge and wants to eat her ("THREE BILLY GOATS GRUFF").
Day four, she happens upon a swamp devil which, oddly enough, doesn't necessarily resemble a specific fairy tale.
However, Lisa Lou is triumphant and that is why "from that day to this, no one has ever seen hide nor hair of devils, gobblygooks, witches, or haunts in the Yeller Belly Swamp. And no one misses them either."

Objectives: To introduce the concept "literary allusions."
To familiarize students with a modern, creative fairy tale which incorporates classic tales.
To provide students with short answer questions which will guide them through an in-deph study of a singe story.

Material: Copies of *Lisa Lou and the Yeller Belly Swamp* by Mercer Mayer. New York: Parents' Magazine Press, 1976.

Procedure: SESSION ONE: Begin the lesson by explaining the term "literary allusion" and that the story they are to read alludes to several classic fairy tale characters that everyone has known since pre-school days. Then read the story (orally or silently) as well as answer questions one and two from the list below. The instructor may wish to help the students brainstorm to complete question one regarding one of the monsters.
SESSION TWO: Students should complete answering questions three through ten; allow students access to the library to check out a Mercer Mayer book (in order to complete question 11 during session three). However, in order to save time and make sure that there are enough copies, the instructor may wish to check these out in advance and have them available in the classroom.
SESSION THREE: Allow students to read their selected Mercer Mayer books and complete question eleven.

1. Lisa Lou meets 3 different swamp monsters on the first three days; each of these three monsters is patterned after a classic fairy tale character. Name and describe each monster's appearance and behavior; then identify the fairy tale character alluded to in each episode.
2. On day four, Lisa Lou encounters the "swamp devil" which is not necessarily patterned after a classic fairy tale character as are the other three. However, try to identify him with at least one possible fairy tale character; how are the two alike and how are they different?
3. What happened to each monster after Lisa Lou out-smarts it?
4. What was Lisa Lou's reward for out-smarting each monster?
5. Which of the four swamp monsters would you prefer to meet and attempt to out-smart? Explain why you selected the monster you chose.
6. Each day Lisa Lou's mother calls her by a different nickname; list the four nicknames. Each nickname is related to food; what do these nicknames represent to you? If you have a nickname, state it and how you received such a nickname.
7. On day three, Lisa Lou's mother tells her "to mind your P's and Q's." What does this mean? Has your teacher or mom ever said this to you?
8. Several examples of onomatopoeia are used throughout the story; look this word up in the dictionary and list examples found in the story.
9. Each day Lisa Lou uses a four line chant which is introduced by the words "And before you could say . . ." Why do you think Mercer Mayer included these chants in his story? Write a four line chant of your own.
10. For what purpose do you think Mayer wrote this story?
11. Go to your library and see how many other books by Mercer Mayer can be found. Read some and tell which two you liked best and why.

THE PEOPLE COULD FLY

Carla Lukachik

Alkek Elementary
Bandera, Texas

Grade Level: Fifth through seventh

Time Frame: 1 - 3 days

General Information: This lesson was used after my class was familiar with the characteristics of folktales. They had already read and made "book bags" from various folktales and shared these tales and bags with our third grade classes. I had read *Wiley and the Hairy Man* orally, and we discussed black slang and the ways folksy language enhanced a story. We had also listened to a taped version of *Wiley and the Hairy Man*. *The People Could Fly* is a collection of American black folktales by Virginia Hamilton. I used a selection from this book that is also in our supplementary social studies text by Heath Publications. This lesson would be excellent to use as a pre-Civil War lesson in social studies also.

Objectives:

The students will be able to understand the suffering of the American slave through a traditional folktale and will be able to identify how the black slaves dealt with their slavery.

Materials:

Heath Social Studies Textbook
Hamilton, Virginia. *The People Could Fly*. New York: Knopf, 1985.
Instructor. "I, Too, Sing America." February, 1981. Page 88.

Activities:

Introduction: Before reading, ask students if they ever catch themselves daydreaming. Were they wishing they were outside - or perhaps even further away, somewhere up in the sky?

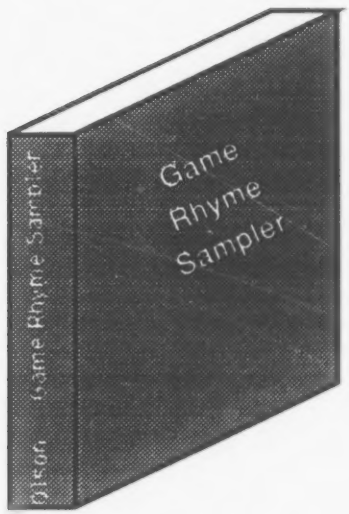
Literature Presentation: Tell students to put their heads down and let them daydream about being able to fly. The teacher reads the story *The People Could Fly* from the book of the same title. The teacher must read black speech patterns just as Virginia Hamilton wrote them or the effect will not be the same.

Discussion Questions: Ask students if the slaves in this story were really able to fly? Tell students that sometimes when slaves murmured, "Come fly away!" they were really whispering secret code words. They were really saying: "Come run away, to freedom." Questions: Why would this expression have come to be the code? What happens to the slaves who take flight in this story? Why don't we know where they go? Are we supposed to worry about these magic people?

Writing Activity: Teacher tells students to select one of the characters (Toby, Sara, Overseer, Driver) and, as the story is read again, students are to write down descriptive terms used to describe the selected characters. Students are then instructed to write a descriptive paragraph on the character selected. Students edit, rewrite, and then read paragraphs orally to classmates without mentioning the name of the character. Classmates decide what character is being described.

Extension Activities:

A. Children could express their response to this story by choreographing and presenting the story in interpretive dance or mime.
B. Student could clip words and pictures from magazines and newspapers to create a collage depicting the story.



Ideas for Elementary Learning:

Folk Rhyme

MOTHER GOOSE, COUNTING, AND SINGING RHYMES

Georgia Warren

Allison Elementary
Austin, Texas

MOTHER GOOSE RHYMES

Grade Level: Pre-K and Kindergarten

Time Frame: 4 Sessions

General Information: Students will be introduced to Mother Goose rhymes in the classroom by their teacher. The librarian will extend the sessions during the students' regular library visits. Selected rhymes will be presented to the students during each visit.

Objectives: To develop in students a love and appreciation of books and reading.
To help students develop a sense of story and the written language by listening to many different rhymes.
To teach students how to say a number of the rhymes after hearing them a number of times.

Reading Considerations: The librarian will read the rhymes to the students and show any pictures which accompany the rhymes. Vocabulary words which may not be understood are explained. The words may be listed on a transparency and defined before the story or during the story by substituting an alternative word.

Materials: De Angeli, Marguerite. *Marguerite De Andeli's Book of Nursery and Mother Goose Rhymes*. New York: Doubleday, 1954.
Edens, Cooper. *The Glorious Mother Goose*. New York: Atheneum, 1988.
Emerson, Sally. *The Nursery Treasury: A Collection of Baby Games, Rhymes and Lullabies*. New York: Doubleday, 1988.
Fujikawa's Original Mother Goose. New York: Grossett & Dunlap, 1968.
Lobel, Arnold. *The Random House Book of Mother Goose; A Treasury of 306 Timeless Nursery Rhymes*. New York: Random House, 1986.
Marshall, James. *Mother Goose*. New York: Farrar, Straus & Giroux, 1979.
The Mother Goose Book. Illustrated by Alice and Martin Provensen. New York: Random House, 1976.
Wildsmith, Brian. *Brian Wildsmith's Mother Goose, A Collection of Nursery Rhymes*. New York: Franklin Watts, Inc., 1964.
Set of teacher-made slides made from pictures of Mother Goose and selected nursery rhymes.

Reading Activities:

1. Introduce the Mother Goose rhymes by reading the first verse of "Old Mother Goose," and showing a few portrayals of Mother Goose as depicted in some of the Mother Goose collections. While showing the slides, talk briefly about the origin of these rhymes and Mother Goose. Share other favorite rhymes such as "Humpty Dumpty," "Jack and Jill," "Little Jack Horner" and "Little Miss Muffet." After reading the rhymes have the children repeat them.
2. Make a flannel board story of "Old Mother Hubbard" to present to the children during their second visit.
3. Use story apron and lap board to present some rhymes. Objects mentioned in the story can be pulled from the apron pocket at the appropriate time. Some excellent rhymes to use for this activity would include "There Was An Old Woman Who Lived In A Shoe," "Hey Diddle Diddle," "Little Miss Muffet" and "Three Blind Mice."

Fine Arts:

1. Students will present a program where they will show their ability to say a number of rhymes as a group or individually. This presentation will be videotaped to share with parents.
2. Students will dramatize some of the short rhymes such as "Jack and Jill" and "Little Boy Blue."
3. Enlist the aid of the music teacher in teaching the children rhymes that have been set to music.
4. Students will draw pictures of their favorite nursery rhyme character or object after the teacher has given a number of examples and ideas for their art work.

COUNTING RHYMES

Grade Level: Pre K, Kindergarten **Time Frame:** One Week

General Information: This unit will be introduced while students are studying an insect unit in the classroom. Inform students that we will broaden our library unit to include other animals as well. At the first session take the students on a listening walk around the school grounds. Instruct the students to look and listen for any kind of insects or other animals. After the walk the librarian will discuss with them the insects or animals they saw. We will then share "Over in the Meadow," by Ezra Jack Keats. After reading the book discuss and relate the animals in story with those seen on the listening walk. Read the story a second time, letting the children help count and adding appropriate body movements.

Objectives: To help students relate classroom activities to books and activities in the library and to introduc students to a number of counting rhymes.

Materials: De Angeli, Marguerite. *Marguerite De Angeli's Book of Nursery and Mother Goose Rhymes.* Doubleday, 1954.

Delmar, Gloria. *Children's Counting-Out Rhymes, Fingerplays, Jump-Rope and Bounce-Ball Chants and Other Rhythms.* North Carolina: McFarland, 1983.

Keats, Ezra Jack. *Over in the Meadow: A Counting Out Rhyme.* Brown, Marc, Hand Rhymes. Dutton, 1980.

Rees, Mary. *Ten in a Bed.* New York: Little, Brown & Company, 1988.

Extended Activities:

1. Students will be taught other counting rhymes from Mother Goose.
2. "Over in the Meadow" will be presented as a flannel board story.
3. Students will help extend the counting in "Over in the Meadow" to animals observed on their listening walk. Include animals observed on their listening walk.
4. Students will make their own counting books using animals they have drawn or animals cut from magazines. They will have help writing down what they want to say under their pictures.

Art: Students will draw their favorite animal whose movement they can imitate.

Drama: After students have learned a number of rhymes, they will become performers and will be videotap saying these rhymes for presentation to other classes.

I KNOW AN OLD LADY WHO SWALLOWED A FLY

Grade Level: Pre-K and Kindergarten **Time Frame:** 4 class periods

General Information: This is a story I share with Pre-K and Kindergarten classes when they are studying a unit on animals. It is a folk song-story about an old lady who swallows a number of animals in succession from a very small fly to a very large horse.

Curriculum Integration: In this story the old lady is a predator of insects and animals not usually preyed upo by humans. Talk to the students about what a predator is, what humans eat, and what the animal in the story normally eat.

Objectives: To develop a love for and sense of story in students.
To participate in the telling of a story.
To help students relate to a story in different ways.

Materials: Wescott, Nadine Bernard. *I Know an Old Lady Who Swallowed a Fly*. Boston: Little, Brown & Co., 1980.
Old Lady Puppet from story.
I Know An Old Lady (cassette tape).
The Old Lady Puppet, Cassette and Script are available from:

Nancy Renfro Studios
800 West Avenue
Austin, Texas 78701
(512) 472-2140
Puppet $34.95
Cassette $7.95

Reading Activities:

1. The librarian will introduce the story using the "Old Lady Puppet." The Old Lady will greet the childr and tell them she is very hungry. As the story is read, the students can see the animals as they fall into the Old Lady's plastic stomach.
2. Read the story a second time and let the students participate in dropping the animals into the Old Woman's stomach.
3. Play a cassette of the story-song a number of times as the children begin to join in the singing.

Art:

1. The students will participate in an art activity called, "fill in the face." They are given a sheet of papo with an outline of the Old Lady's face. They will put in features according to how they think the Old Lady should look.
2. A second art activity will be for the students to draw a picture of their favorite animal from the story or the Pre-K children could find pictures of animals from the story in magazines.

PLAY RHYMES

Sara McKnight

Southwood Elementary
College Station, Texas

DOWN BY THE BAY

Grade Level: Pre./K- 1st

Time Frame: 3 sessions, 20-30 minutes each

Objectives: The student will listen to literary selections for personal enjoyment, respond to story by recalling facts, details and sequencing events, and gain first-hand knowledge of making own rhymes.

Materials: Bernard, Nadine. *Down By the Bay.* Westcott Crown Publishers, N.Y., 1987.
record player or tape recorder, chart paper, manilla drawing paper, crayons, markers, and sentence strips.
(This book is a nonsense rhyming book of the popular song by Raffi, which uses repetition and humor to help beginning readers.)

Reading and Writing Activities:
SESSION 1: Read book and sing song looking at pictures of rhyming objects as you sing.
SESSION 2: After re-reading story, use chart paper to make up several silly rhymes of our own to fit book format.
SESSION 3: Cut chart paper apart, divide children up and have them illustrate new rhymes. Bind as book of our own.

Extension Activities:
Art: Use cardboard shapes of moose, geese, llamas, whales, flies, and bears at art center for the children to trace and color.
Drama: Act out rhyme while singing using stick puppets.
Science: Study each animal's habitat.

PEANUT BUTTER AND JELLY, A PLAY RHYME

Grade Level: Pre./K-3rd.

Time Frame: Pre./K and K.- 9 days, 1-1 1/2 hrs/day
1st-3rd - 5 days, 45 min to 1 hr per day

Objectives: The student will listen to literary selections for personal enjoyment, respond to story by recalling facts, details and sequencing events, and gain first-hand knowledge for making bread, making peanut butter, and making jelly.

Materials: Bernard, Nadine. *Peanut Butter and Jelly, A Play Rhyme.* Westcott E. P. Hutton, N.Y., 1987.
chart stand and paper, ingredients for bread making, peanut butter and jelly making, permission for field trip.

Reading and Writing Activities:
DAY 1: Pre/k-3rd: read story doing rhyme and song after 1st reading. Go on field trip to bakery; write experience story about trip, or list experiences.
DAY 2: 1st-3rd:

DAY 2 and 3 Pre/K-K: Using chart paper write recipe for bread and read together. Actually make bread, saying rhyme as they knead. After making bread write chart story about experiences and list what was done.

DAY 3: 1st-3rd:

DAYS 4 and 5: Pre/K-K: Using chart paper, write recipe for peanut butter and read together. Make peanut butter, saying rhyme as nuts whirl around in the blender. Write experiences down after and list order of what was done.

DAY 4: 1st-3rd:

DAYS 6 and 7: Pre/K-K: Using chart paper, write recipe for jelly and read together. Make jelly together, saying rhyme as you put the ingredients together. Write experiences down after and list order of what was done.

DAY 5: 1st-3rd:

DAYS 8 and 9: pre/K-K: Read rhyme together. Make peanut butter and jelly sandwiches using order in the book. EAT and ENJOY!

Extension Activities:

Art: Peanut butter playdough: peanut butter, powdered milk and honey.
Purple fingerpaint
White playdough

Science: Live peanut plant
Yeast experiment: Mix dry yeast with sugar and water.
Watch what happens!

Math: Crack certain number of peanuts.
Measuring ingredients.
How to make peanut butter:
1-2 cups of roasted peanuts
1-2 Tbs. of oil
dash of salt if using unsalted peanuts
Blend in blender until spreading consistency.

"MARY HAD A LITTLE LAMB" AND "LITTLE BO PEEP"

Lorrie Bode

Elrod Elementary
San Antonio, Texas

Grade Level: Kindergarten

Time Frame: two or three days

Background: I chose this version of *Mary Had a Little Lamb* because it contains all verses of the rhyme and is very true to the original rhyme. Tomie De Paola's illustrations are also very good. *Little Bo Peep* by Paul Galdone is very close to the original version and has great illustrations.

Objectives:
To comprehend the rhymes.
To write about and illustrate the rhymes.
To compare and contrast the rhymes.
To dramatize the rhymes.
To respond to the rhymes through art.
To change some words to create a new story rhyme.

Materials:
Galdone, Paul. *Little Bo Peep*. New York: Clarion Books, 1986.
Graham, Terry. *Let Loose on Mother Goose*. Tennessee: Incentive Publications Inc., 1982.
Hale, Sarah. ill. by Tomie De Paola. *Mary Had a Little Lamb*. New York: Holiday House, 1984.
cotton, lamb tracers, brads, honey, milk, cinnamon

Reading Activities:

Introduction: Show pictures of a farm, or a toy farm play set. Discuss what a farm is and talk about farm animals. Hold up *Mary Had a Little Lamb* illustrated by Tomie De Paola. Tell children they are going to read about a girl and her lamb.

1. Read the story.
2. Questions
   A. What did Mary have?
   B. What color was the lamb?
   C. Where did the lamb follow Mary?
   D. What did the children do?
   E. What did the teacher do?
   F. What makes the lamb love Mary?

Writing Activities:

1. Make a language experience chart listing the story events in order.
2. Rhyme study--Encourage the children to change the verse to give Mary different animals. Example--Mary had a little dog, its fur was black as night and everyone that Mary saw the dog was sure to write. (Do this as a group and write on a chart, then children can illustrate these.)
3. Write about your favorite part of the story and illustrate it.

Extended Activities

Art--Each child traces a lamb pattern on white paper, cut it out and glue cotton on for fleece.
Dramatize the story.
Sing the song--music is provided in the front of the Tomie De Paola book.

DAY TWO

Reading Activities:

1. Review *Mary Had a Little Lamb.*
2. Explain that there is another lamb rhyme called "Little Bo Peep."
3. Show different illustrations of "Little Bo-Peep" and read the rhyme.
4. Make a language experience chart writing how the rhymes are similar and different.
5. Questions
   A. What did Bo-Peep lose?
   B. Who will come home?
   C. What will be wagging their tails?
   D. Tell about something you've lost. How did you feel?

Writing Activities:

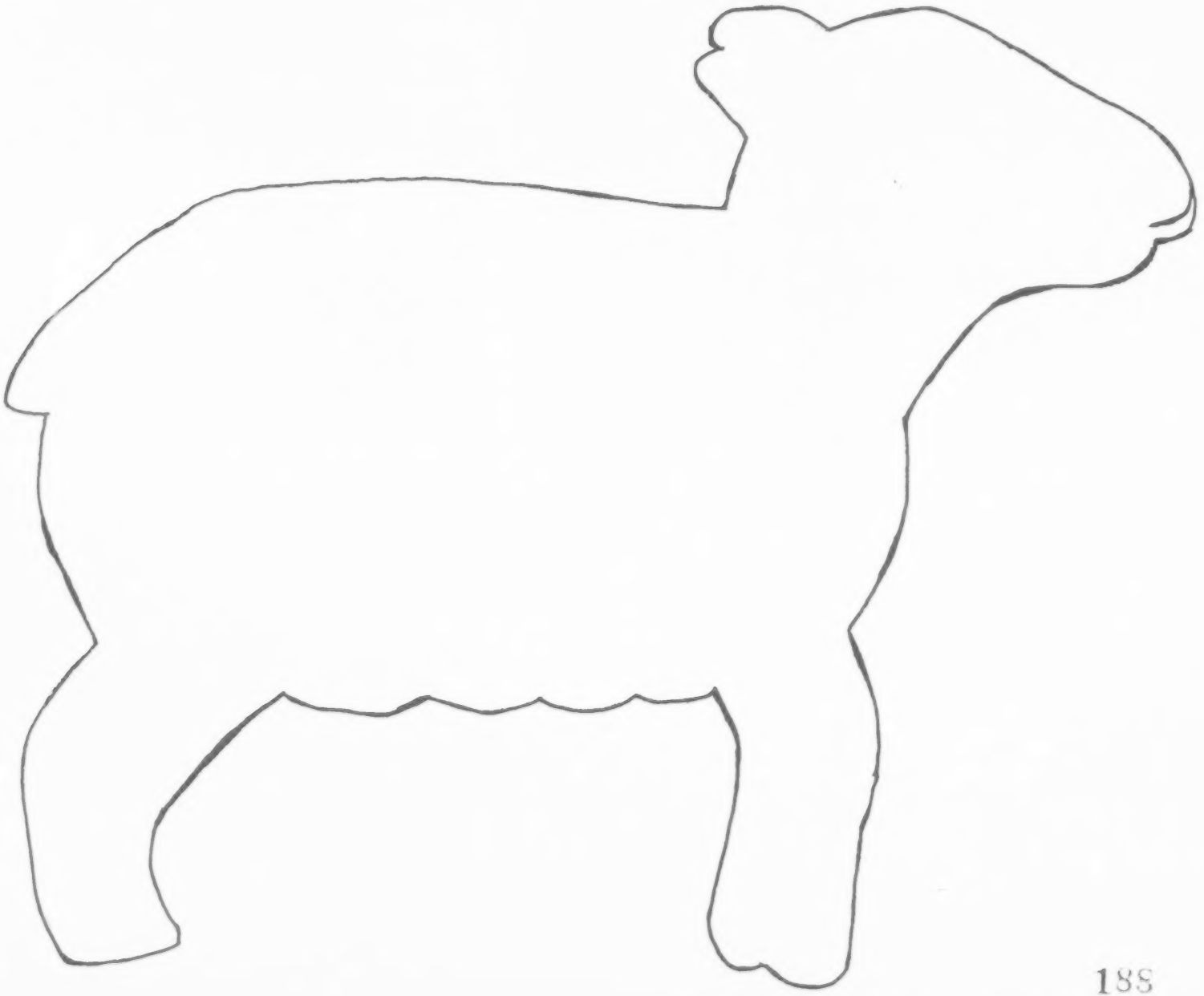
1. Write how you might encourage lambs to come home and illustrate.
2. As a total group, label all the parts of the sheep on a picture of a sheep.
3. Discuss what wool is and how we use it. Draw things with wool in them.

Extension:

Cooking--Give the children a healthy taste treat with Bo-Peep's Honey Drink. Stir one and a half teaspoons of honey with one tall glass of cold milk. Add a touch of cinnamon or nutmeg for a delicious drink.

Art--Trace the lamb pattern, cut it out, use a black crayon to draw fur lines, cut out a tail and attach with a brad so that tail wags.

Drama--Ask for volunteers to play the roles of Bo-Peep and her sheep. Encourage Bo-Peep to express sadness as she looks for and calls her sheep. After Bo-Peep has "looked" for her sheep, they should re-appear. Encourage the sheep to show they are glad to see Bo-Peep.



ENGLISH AND SPANISH RHYMES

Rowena Lopez

Carvajal Elementary
San Antonio, Texas

OLD MOTHER HUBBARD

Grade Level: K-1

Time Frame: Approximately one week, about 10-15 minutes per day.

General Information: This version is an excellent one to use with children; it not only has the rhyme but an extra motivation that will make the children want to read the book over and over. On each page a child can lift a flap to see what is taking place behind it. Children will delight in lifting the flap to find out what Old Mother Hubbard's spunky dog is up to next. He is full of tricks and there is a silly surprise behind each door.

Objectives: The students will be able to make word substitutions in the rhyme and be provided enriching activities.

Materials: *Old Mother Hubbard.* By Colin and Jacqui Hawkins.
Materials for extension activities.

Reading Activities:
DAY 1: Read rhyme to children. Explain vocabulary and ask questions about rhyme as you read.

DAY 2 and 3: Read rhyme again.

DAY 4: Make substitutions in the rhyme as you write a language experience story.
For example: Old Mother Hubbard
went to the cupboard
to get her poor dog an ice cream cone.

DAY 5: **Extension Activities:**
Art: Make a big book and have students illustrate the pages of the book.
Drama: Have students take different roles and act out the rhyme.

TORTILLAS PARA MAMA

Grade Level: K-2

Time Frame: Approximately one week, about 10-15 minutes per day.

Objectives: The students will be able to recognize rhyming words and be provided enriching experiences.

Materials: *Tortillas Para Mama,* Margot C. Griego et al. Illustrated by Barbara Cooney. Henry Holt and Co., 1981. This is a collection of nursery rhymes each in English and Spanish. Many come with instructions for accompaning finger plays or other activities.
Materials for extension activities.

Reading Activities:
DAY 1: Read the rhymes and finger plays to the students.

DAY 2: Reread the rhymes and mention the rhyming words. Write some of the rhymes on the board and underline the rhyming words. Have students underline the rhyming words after you have demonstrated examples on the board.

"Rima De La Hermana Vestiendose"

Pone, pone, tata
Mediecita para la pata
Pone, pone, pon.
La manita en el boton.

DAY 3: Writing Activities: Have several rhymes written for the students and have them make substitutions with other rhyming words.

DAY 4: Extension activities

Composition: Some of the children in the rhymes are to spend a day with you. Write what happens to the children on the way to your house.

Extension Activities:

Cooking: Make corn tortillas.
Make Mexican Chocolate.

Art: Give students colored chalk and paper. If possible, try to provide pastels. Have them look at the illustrations and make their own.

Drama: Let students do the finger plays and perform the rhymes.

CREATIVE DRAMATICS WITH NURSERY RHYMES

Anique Müller Reese

Cunningham Elementary
Austin, Texas

PICK-A-PROP

Grade Level: K-2

Time Frame: 45 minutes, teacher directed.

Objectives: Students will pantomime a familiar nursery rhyme. In addition, students will develop skills in poetry or in rhyme writing.

Materials: Fill a bag or box with simple props such as plastic foods, toys, or stuffed animals.

Procedure: Allow one student to choose from the "Pick-a-Prop" bag or box. She/He may decide which nursery rhyme to act out using his/her prop. The others will guess the rhyme then recite it. The person who guesses correctly may go next.
Examples:
Plastic dish or spoon--"Little Miss Muffet" or "Hey, Diddle Diddle".
Stuffed cat--"Pussy Cat and Queen", or "Pussy Cat Ate the Dumplings".

Writing Activity: Divide students into partners. The partners may choose one prop from the bag or box. Then they will write their own nursery rhyme or poem using that prop as the focus. If time allows, they may act out their rhyme.

"SING A SONG OF SIXPENCE"

Grade Level: K-2

Time Frame: 1 hour. Teacher directed.

Objective: Students will develop imagination, concentration, and character, and develop narrative writing skills in a group setting.

Materials: large sheet or blanket, play money, bread, honey, clothespins.
The Real Mother Goose. Chicago, Illinois: Rand McNally, and Company, 1973.

Procedure: Read "Sing a Song of Sixpence" several times to class. Assign one student to be each of the following characters: a king counting money, a queen eating bread and honey, and a maid hanging out clothes with pins. The remainder of the class can huddle under the sheet which would be their "pieshell." As the teacher reads the poem, the students will act out their parts. When she comes to the part when the pie is opened, the students can lift up the cover and pretend to fly away.

Writing Activity:
Divide students into "Think" groups of four or five. Students must develop and write a narrative rhyme like "Sing a Song of Sixpence" utilizing the following criteria:

1) Title
2) Setting
3) Characters(3-6)
4) Problem
5) Resolution
6) Ending

"DO WHAT I DO" CIRCLE

Grade Level: K-2

Time Frame: 30 minutes teacher directed instruction

Objective: Students will develop movement, recall, and character through creative drama. They will also develop sentence structure skills as well as increase verb vocabulary.

Procedure: Place students in a circle. Have each one choose a simple move to perform that they may relate to a familiar nursery rhyme. For example: Jumping--"Jack jumped over the candlestick" or "Hey Diddle Diddle."
After the leader performs his/her gesture, students will repeat it and try to guess which nursery rhyme it can be assocciated with.

Writing Activity: Once students have completed the procedure, the teacher will solicit action words for the children's movements. For example, the children may say the movement was "jumping". The teacher may extend by asking, "What other words mean 'jump'?" As the students offer alternative verbs, the teacher may write them on the board or overhead. After, she will assign ten new or unfamiliar words for the children to use in writing sentences.

NURSERY RHYMES

Roberta Moecker

Menger Elementary
Corpus Christi, Texas

Grade Level: K, 1 and 2

Time Frame: 13 weeks in a library meeting once a week; 15-20 minutes each time per lesson.

Objectives:

To develop appreciation for nursery rhymes.
To encourage youngsters to learn and memorize popular nusery rhymes.
To use nursery rhymes in creative activities to stimulate imagination.
To encourage awareness and enjoyment of various collections/versions of nursery rhymes.
To begin discussion of setting, character and plot.
To compile favorite nursery rhymes in a book of their own.

General Information:

Many teachers assume children have heard several popular English nursery rhymes by the time they are 5, 6, or 7, but this is not necessarily the case. Many of today's parents are illiterate or mono-lingual in a language other than English. Many parents are too busy to spend time reading to their children. In any case, expanding and broadening their literary horizons cannot hurt young children. Most delight in these nonsensical rhymes.

Materials:

Delacre, Lulu. *Arroz Con Leche: Popular Songs and Rhymes from Latin America*. Scholastic, 1989.

Dodson, Fitzhugh Dr. *I Wish I Had a Computer That Makes Waffles. Teaching Your Children With Modern Nursery Rhymes*. Oak Tree Publications, 1978.

Hansen, Helen. *Mother Goose Rhymes and Pictures*. Hayes Publishing Co., 1967. (ditto book)

Kessler, Leonard. *Hey Diddle Diddle*. Garrard, 1980.

_____. *Mixed Up Mother Goose*. Garrard, 1980.

_____. *Silly Mother Hubbard*. Garrard, 1980.

Lee, Dennis. *Jelly Belly: Original Nursery Rhymes*. Blackie, 1983.

AUDIO/VISUAL:

Nursery Rhymes Teaching Pictures or Bulletin Board Pictures: Trend: Mother Goose Nursery Rhymes Bulletin Board Set, $4.95; Teaching Picture Sets-Nursery Rhymes, Marvel Ed. Co., Suite 1303, 212 Fifth Ave, New York, NY 10010.

Hayes Favorite Mother Goose Rhymes and Pictures, Hayes School Publishing Co. Inc., Wilkinsburg, PA, $4.95. (Ditto Book).

Wee Sing Old King Cole. Wee Sing Productions, 1988.

Activities Weeks 1-8:

1. Each week introduce two nursery rhymes. It helps if you have a visual of the rhyme for children to see. See AV sources for ideas for visuals.
2. Ask if a child can say it.
3. Librarian says it.
4. Have group chorally repeat it several times.
5. If there is a song or fingerplay to accompany rhyme, teach it after children know the words.
6. Have children repeat song, fingerplay. Teacher can ask a child to lead others in singing.
7. Show children various pictures of same nursery rhymes as found in several collections, so they can discuss differences and similarities of the pictures.
8. Put on apron with big pockets. Have children pull out questions on the nursery rhymes you just taught. This will increase oral comprehension. Questions can be like the ones that follow: Who jumped over the moon? Where did Mary's lamb go? Where did Peter keep his wife? Reward if correct with some small prize like a sticker or bookmark.

9. Allow children to choose one of the two rhyme pictures to color that you have xeroxed for their book. Tell them to pick their favorite.

Week 9:

1. Read silly versions of mixed up versions of Mother Goose. Use the Kessler books. Ask children to discuss what happened in the Mother Goose verse as compared to the silly version.
2. Discuss and compare character, plot, and setting in the silly versions of the rhymes with the original version of Mother Goose. Does the character look funny? Did the story change?
3. Discuss and compare pictures in the funny version and the original version of the same rhyme. Use several collections to compare.

Week 10:

1. Read modern nursery rhymes to children. Use the Dodson and Lee books. Discuss how we could change Mother Goose to fit our times. Try verbally changing some rhymes with the children keeping the same rhythm and rhyme but using different words, different occurrences.

   Jack and Jill went up a hill
   To see what they could see
   Jack fell down and broke his leg
   And Jill fell out of a tree.

Writing Activitie

1. Have children take a favorite nursery rhyme and change a character's name.
2. Have children take a different nursery rhyme and change the ending of the story.
3. Have children take a favorite nursery rhyme and change the setting or location of the story.
4. Have children take a favorite nursery rhyme and change the plot of the story.

Week 11:

1. Read several nursery rhymes from other cultures. Use books like *Arroz Con Leche.* If possible, read to the children in English and Spanish to compare the rhythm, rhyme and vocabulary.
2. Explain that different cultures have their own collections of rhymes and stories for very young children. Compare and contrast similar stories and poems.
3. Play a record, tape or videotape of a teacher reading rhymes in a different language if possible so children can just listen to the sounds. Ask for parent volunteers to record readings or a local modern language teacher or professor.
4. Ask children in class to recite any story or poem from their own heritage if they can remember any or just a rhyme not covered yet. Ask them to give a little background about who taught them this rhyme and when.

Week 12

1. Divide class into two teams. Have a nursery rhyme bee. If child misses a question he sits down. Repeat all questions asked during weeks 1-9 from apron, also ask riddles you may have uncovered.
2. Show illustrations and ask child to repeat rhyme.

Week 13

1. Show videotape like *Wee Sing Old King Cole* to tie up nursery rhyme unit. Children will automatically sing the songs and rhymes they learned. They will quickly identify characters, situations and plots even before the poem is stated on the tape. This video lasts one hour. It may need two library periods.

Week 14 and 15 in classroom by classroom teacher:

Have teachers finish up with the booklet children were making of their favorite Mother Goose rhymes which they colored. Display some in the library for all to see.

Extended Activities:

Drama:	Act out a Mother Goose rhyme discussed in the library and have children guess the rhyme. Dress up as a nursery rhyme character. Tell your story. Put on a play of collected Mother Goose rhymes.
Art:	Have class draw a big mural of various Mother Goose rhymes to put around the hallway or in the room.
Music:	Tape record or videotape children singing Mother Goose songs and lullabies.
P.E.:	Act out singing games like "London Bridge," "This Old Man," "Around the Mulberry Bush," "Ring Around the Rosie," etc.

MOTHER GOOSE

Priscilla Benjamin

Southwood Valley Elementary
College Station, Texas

Grade Level: Second or Third Grades

Time Frame: 5 days during language arts (45 minutes a day)

General Information: "Mother Goose" is rarely taught at this level. Much of the enchanting folklore, as well as the historical, musical, artistic, and cultural lessons in these rhymes, is lost because this genre is left to the younger grades. I hope this group of lessons will re-introduce rhymes and Mother Goose to 7-8 year olds.

Objectives: The students will be re-introduced to Mother Goose on a different level.
The students will re-write a rhyme into modern language.
The students will illustrate the sequence of a rhyme.
The students will skim, read for details, answer specific questions, and formulate questions.
The students will use a dictionary and a thesaurus.
The students will speak before the class.
The students will classify characters and setting.

Materials: Various editions of Mother Goose collections.
Cakes and Custard. Chosen by Brian Alderson. Illustrated by Helen Oxenbury. Morrow, 1975.
Cats of Mother Goose. Selected by Barbara Lucas. Pictures by Carol Newsom. Lothrop, Lee, & Shepard, 1986.
Marguerite De Angeli's Book of Nursery and Mother Goose Rhymes. By Marguerite De Angeli. Doubleday, 1954.
Kate Greenway's Mother Goose or the Old Nursery Rhymes. By Kate Greenway. Gramercy Publishers, 1978.
The Glorious Mother Goose. Selected by Cooper Edens. Atheneum, 1988.
James Marshall's Mother Goose. By James Marshall. Farrar, Straus, and Giroux, 1979.
Mother Goose: A Collection of Classic Nursery Rhymes. Illustrated by Michael Hague. Holt, Rinehart, and Winston, 1984.
Tall Book of Mother Goose. Illustrated by Fedor Rojanovsky. Harper & Row, 1942.
Mother Goose in Spanish. Translations by Alastair Reid and Anthony Kerrigan. Pictures by Barbara Cooney. T. Y. Crowell, 1968.
Mother Goose and Gander and Other Mother Goose Rhymes. Collected and Illustrated by Anne Rockwell. Crowell, 1980.
Beatrix Potter's Nursery Rhyme Book. By Beatrix Potter. Warne, 1984.
crayons, paper, colored pencils

Activities: Bring to class many versions of Mother Goose. Encourage children to bring their copies from home or from the library. Compare editions. Which is the oldest? The newest? On the bulletin board have such questions as: Who fell in a well? Where is the maid in "Sing a Song of Sixpence?" Who tried to help Humpty Dumpty? All questions should be comprehension questions about Mother Goose, but in a riddle format. Children can use the bulletin board as a game. When one child finds the answer to a question, that child writes another question for the board. Read a variety of Mother Goose rhymes from several sources, sharing the illustrations. Compare illustrations of the same rhyme. Let students repeat rhymes orally from memory.

Extended Activities:

A. After reading a variety of rhymes both familiar and unfamiliar to the class, the teacher will have children share their favorites orally. Choose several familiar rhymes such as "Jack Be Nimble," "Little Boy Blue," "Humpty Dumpty," "Little Bo Peep," "Little Miss Muffet"--to discuss further and practice orally. The teacher then will introduce the comic strip story--each box a different part of the story. Show a worksheet that is divided into five boxes, like a comic strip. The five most important events of a rhyme must be chosen to illustrate. The student must verbalize each part before beginning to draw. The conversation bubbles may or may not be used. Crayons or colored pencils could be used in this project.

B. Have each child select a favorite rhyme and keep the choice a secret. Using a dictionary find synonyms or short definitions for the words in the rhyme. Re-write the rhyme using the synonyms. The student will orally present the new rhymes. The class must guess the rhyme.

C. Play the game "Categories." Initially set up sample categories on a chart, such as old women, boys, girls, animals. Have the children look through rhymes to find examples of each category. Write what is located on the chart. As more categories are discovered, add these to the chart for the children to research. In addition, the search may continue with 2 old women, 3 unusual places to live, etc.

D. Culminating Activity: Many rhymes, collections, and illustrations have been mentioned and used this week. Make the class's own collection of rhymes. Each child will write the poem on paper supplied by the teacher, then illustrate it. Encourage each child to compose a different rhyme. Make a cover, title page, and bind the book. Keep in the room for a while, then present it to a primary class or to the library.

PROBLEM SOLVING WITH MOTHER GOOSE

Penny Plumlee

Mountain View Elementary
Killeen, Texas

REVEALING RHYMES

Grade Levels: Grades 3-5

Time Frame: One 1-hour lesson (may be extended or abbreviated as desired).

General Information:

On a tray or table display several items which represent various nursery tales such as a pail ("Jack & Jill"), a pie crust wrapper with the number 6 written on it ("Sing a Song of Six Pence"), an old Leggs hose container, a play horn, a spider, and an empty house. Include several items which do not reflect the chosen rhymes. If this activity is too difficult for your students, allow them to look through several nursery rhyme books from the library to accumulate "idea banks" for the names of rhymes.

Discuss cause and effect. Illustrate it with a cause and effect analysis of your choosing. Then provide a chart size copy of each rhyme which may be easily read by each student in the classroom for a later reference. Reverse the activity: ask the students to cut out magazine pictures of items which represent nursery rhymes and characters.

How do these nursery rhymes reveal cause and effect - "Jack and Jill," "Humpty Dumpty," "Sing a Song of Six Pence," "Little Boy Blue?"

Objectives: To introduce rhyme and meter for auditory discrimination, provide problem solving opportunities proposed by nursery rhymes, and identify cultural elements present in some rhymes.

Specific Questions:

1. Why did Jack and Jill go up the hill?
2. What is a "crown?" Who might usually lose a crown?
3. What was being measured or counted in "Sing a Song of Six Pence"? (money, rye, etc.)
4. What number is used in the rhyme which illustrates the base of our number "dozen"?
5. How do the lines reveal the culture of the time?
6. How are the royal family and their living quarters as well as daily tasks reflected in "Sing a Song?"
7. Could you draw the kingdom from the poem itself? Attempt to do it.
8. What else could Little Miss Muffett have done which was more useful than running away?
9. Who usually eats curds and whey? Which food today would we relate to curds and whey? What was her basic problem and how might she have solved it?

General Questions:

1. Describe the setting and characters in each rhyme.
2. How do the characters change during the sequence of the rhyme?
3. What lesson is taught or implied in each rhyme? (Haste makes waste; The early bird gets the worm; "Little Boy Blue")
4. Is the tale amusing? Does it tell a story? Accumulate facts? Reveal a prank? Solve a riddle?
5. What "play with language" appears to the listener or the speaker of the rhyme?
6. Elaborate specifically on why the rhyme appeals to you.

Materials:

Sing and Learn Nursery Rhymes from MacMillan Educational Comany (record and activity book)

Delmar, Gloria T. *Mother Goose: From Nursery to Literature.* MacFarland, 1987.

The Oxford Dictionary of Nursery Rhymes. Peter and Iona Opey. Oxford University Press, 1951.

Baring-Gould, William & Ceil. *The Annotated Mother Goose.* Branhall House, 1962.

Alexander, Frances. *Mother Goose on the Rio Grande.* National Textbook Company. Lincolnwood, Illinois, 1983.

Griego, Margot, et. al. *Tortillas Para Mama: and other Spanish Nursery Rhymes.* Henry Holt and Company, 1981.

Reading Activities/Writing:

Provide multiple copies of one tale to be made into a collage for creating an illustrated telling by each student. These may be bound together at a later time and placed in the library.

Critical Thinking and Extensions:

How would any of the rhymes change if they took place in Texas? At the North Pole? At the zoo? In the library?

Create a diorama of the tale which would reveal the riddle and its descriptive setting. Place them around the room and ask other students to name the rhymes depicted.

Illustrate the poem and glue it onto heavy cardboard. Cut apart and place it in a clear baggie to be reassembled as a puzzle by students in another class.

Write a want ad for a nursery rhyme character. Example: Out-of-work horn player seeks employment with blues band and no late night hours or unusual sleeping arrangements. Is hay available?

Create a bedroom for your favorite character. What might be his/her favorite movie star today? Why did you make your choice?

Plan a luxury vacation for your favorite rhyme character. Which airlines would Humpty Dumpty use? How would he be strapped in with a seat belt without cracking? Would he scramble to his seat? To what exotic country could he travel? Why?

Encourage a play on words in all activities.

MOTHER GOOSE: DEFINITELY NOT A PROBLEM SOLVER!

Grade Level: Grades 3-5

Time Frame: Two one-hour lessons, teacher or librarian led.

General Information: Mother Goose apparently was better at causing problems than solving them. Whether written for adults or children, these delightful stories could charm anyone willing to look beyond the "surface tellings."

Materials: "The Three Little Kittens", "Old Mother Hubbard", "Three Wise Men of Gotham","The Queen of Hearts", "As I Was Going to St. Ives",and "Come Riddle Me."

BOOKS

Comic Adventures of Old Mother Hubbard and Her Dog by Tomie de Paola. Harcourt Bruce, Jovanovich, 1981.

Baring-Gould, William (adapter), *The Annotated Mother Goose.* New York: Meridian Books, 1967.

Hale, Jeanne, ed. *Fun and Fantasy.* New York: Grolier, Inc., 1958.

Hopking, Lee Bennett, *The Best of Book Bonanza*. New York: Holt, Rinehart, and Winston, 1980.
Lukens, Rebecca. *A Critical Handbook of Children's Literature*. London: Scott, Foresman, and Company, 1981.
Olson, Marilyn., (collected). *Game Rhyme Sampler*. San Marcos, Texas, 1989.
Oppenheim, Joanne. *The Story Book Prince*. San Diego: Gulliver Books, 1987.
Polette, Nancy. *The Thinker's Mother Goose*. Tuscon, Arizona: Book Lures, 1983.

AUDIO/VISUALS

Mother Goose, performed by Cyril Richard, Celest Holm and Boris Karloff. CPN 1091, New York: Cademon, 1988.
View Master - 3D (Reel and Audio Cassette) *Mother Goose*. Portland: View Master, 1987.
Mother Goose Video Treasury 4V.J2 Communications 1987.

Activities:

DAY 1

1. Challenge students to name as many Mother Goose stories as possible. Star the ones most often mentioned. Ask if students can recall when they heard their first Mother Goose story and who read it to them. Accumulate a list on the overhead or board as students respond.
2. Challenge students to name a rhyme or story to match each letter of M-O-T-H-E-R G-O-O-S-E as it is spelled out.

Acrostic Poem

M - Little Miss Muffett	G -
O -	O -
T - To Market to Market	O -
H -	S -
E -	E -
R -	

3. Focus Questions: What problem faced each character? Was the problem solved easily or through several steps? How was each problem resolved? Did it involve only two main characters or did someone special enter the story to solve the conflict?
4. Provide a book with at least one copy of each referenced tale.

DAY 2

1. This activity could begin with a simulation. Each student could write a prescription for success in each rhyme without naming the tale. Each could also dress up as a TV reporter who does an on-the-spot interview with the real character. A TV commercial could be written to provide a competition schoolwide for the favorite Mother Goose rhyme or character.
2. Have the students number off into groups of four. Allow each group to draw an undisclosed rhyme from a can. Allow them 15 minutes to pantomime or silently dramatize the tale drawn.
3. List all the rhymes or stories which involve three of anything.
4. Art - Have students construct Floppy Face characterizations of a Mother Goose character. Then have them write dialogue between two characters in different tales (A kitten and a wise man from Gotham!).
5. Play Tic-Tac-Toe. Have the top involve a character in each tale and the sides be the problem solved. The center could be a picture of Mother Goose. Have students decorate the game pieces.
6. Arrange a progressive dinner between different rhyme characters. Have their names reveal their personalities. "Love sick woman eats only heart-shaped cereal while visiting a furry four-legged animal."

THE STORY BEHIND THE WORLD'S BEST-KNOWN LAMB

Gwen Ann Smith

Hunters Creek Elementary
Spring Branch, Texas

Grade Level: 4th

Time Frame: 5 days:
approximately 45 minutes each day

Objective: Through investigation and research to see if we could find any information about Mary and her famous lamb; to rewrite using various animals and scenarios; to illustrate our revisions of the original poem; to compile our class book; to share what we had learned and written with a kindergarten class.

Materials and Sources: Several collections of Mother Goose, such as *The Annotated Mother Goose, Catching Glimpses;* questioned several librarians and various teachers for explantions they had heard or read.

Reading Activity: We read and compared information we had gathered about the famous Mary Elizabeth Sawyer and the story of her eventful day in 1818 in Sterling, Massachusetts. The school house has been moved to Sudbury, Massachusetts. John Roulstone was a visitor in school that day and we decided to give him credit for writing the poem after he witnessed the hidden lamb make his unexpected appearance. Sara Hale of Boston also claimed authorship. While gathering this information we noted more legendary information regarding "Little Jack Horner" and King Henry VIII or "Hey Diddle Diddle" and Queen Elizabeth. As time permits, we will search for other background tales.

Writing Activity:

1. Wrote and illustrated various versions and take offs on the original poem.
2. Wrote notes to parents explaining what had happened and why at school that day in 1818. We put ourselves in Mary's place.
3. Wrote letters to Mary's parents from Mary's teacher's point of view.

Extension:

1. Shared information and poems with students in kindergarten class.
2. Helped kindergarten students make lamb pins to wear using felt circles and pompoms.
3. Located Sterling and Sudbury, Massachusetts on the map.
4. Discussed what schools and school rules were like in 1818.
5. Discussed possible reasons why this poem has remained so famous, and why it is loved and learned by children everywhere.
6. Tried writing a modern parody.

NEW PERSPECTIVES ON FAMILIAR RHYMES

Laurel Burks

King Elementary
Pershing Elementary
San Antonio, Texas

PROVERBS, AUGERIES, AND NATURE LORE IN MOTHER GOOSE

Grade Level: Grades 4-5

Time Frame: Two weeks in the library. Led by librarian.

Background: In *The Annotated Mother Goose,* the Baring-Goulds devote an entire chapter to rhymes involving charms, augeries, and nature lore and another to Mother Goose's wise sayings and proverbs. The verses in these chapters lend themselves to a comparison with folklore, superstitions, and proverbs from other ethnic traditions.

Objectives: To aquaint students with Mother Goose rhymes that contain proverbs, charms, and augeries; to provide opportunities for comparing these folkloric and superstitious elements with those in other cultures; to generate an interest in and awareness of one's own culture.

Materials: *The Annotated Mother Goose,* ed. William S. Baring-Gould and Ceil Baring-Gould. New York: World Publishing Company, 1967. Other available Mother Goose Nursery Rhyme books.

Suggested Additional Resources:

Dance, Daryl C. *Shuckin' and Jivin': Folklore from Contemporary Black America* . Bloomington: Indiana University Press, 1978.

Dobie, J. Frank. *Straight Talk* Austin, Texas: Steck Company, 1937.

Knowlson, T. Sharper. *Origins of Popular Superstitions and Customs* Hollywood, California: Newcastle Publishing Company, 1972.

West, John O. *Mexican American Folklore* New York: August House, 1988.

Activities:

SESSION ONE AND TWO:

Divide students into pairs. Have them begin to identify and read rhymes which contain proverbs, augeries, weather lore, charms, chants, and folk remedies.

SESSION THREE:

Have the students as a group make a chart dividing the rhymes into groups such as: folk remedies, weather lore, omens, etc. Ask students to begin questioning their relatives about folk remedies and superstitions they remember.

SESSIONS FOUR AND FIVE:

Encourage students to use additional resources to find folk remedies and superstitions from their own cultures. Add these to the categories on the chart. Ask students to tape recollections from their relatives. Add these to the chart.

SESSIONS SIX AND SEVEN:

Have children transcribe the folk remedies, proverbs, etc. from relatives. Collect them into a book.

SESSION EIGHT:

Extension Activity, Drama-Have students choose several verses to pantomime while one student reads the rhyme.

SESSION NINE:

Extension Activity, Art-Have students pick a rhyme to make into a rebus. Share with the other students.

PEOPLE IN NURSERY RHYMES

Grade Level: Grades 3-4

Time Frame: One to two weeks in the library. Led by librarian.

Background: *The Oxford Book of Nursery Rhymes* identifies 33 rhymes that are minature character sketches of all sorts of wonderful people.

Objectives: To familiarize students with the people depicted in Mother Goose rhymes.

Materials: *The Oxford Nursery Rhymes Book*, ed. Iona and Peter Opie, New York and Toronto: Oxford University Press, 1955.
Other available nursery rhyme books.

Reading Activities:
Have children examine a number of Mother Goose nursery rhyme books and identify those rhymes that describe people. Encourage an examination of the accompanying illustrations as well.

Writing Activity:
Have students pick one rhyme, such as "Taffie Was a Welshman" as a model for a modern rhyme about a modern person.

Art Activity: Have students research costumes of the period. Make tongue depressor puppets to illustrate both their original rhymes and the modern rhymes.

Drama Activity:
Using tongue depressor puppets, present a dramatic presentation for second grade students.

MOTHER GOOSE THESAURUS STUDY

Patricia Plunkett

J. A. Patton Elementary
Austin, Texas

Grade Level: Fifth grade

Time Frame: Three forty-five minute language arts periods

Background: Fifth grade is introduced to real use of the thesaurus and the extended study of synonyms. This exercise will add interest to that study.

Objectives: Students will be able to use the thesaurus more easily and will become more familiar with some Mother Goose rhymes.

Materials: *And So My Garden Grows.* Doubleday, 1969.
The Annotated Mother Goose; Nursery Rhymes Old and New. Bramhall, 1962.
Grandpa' Grig Had A Pig, And Other Rhymes Without Reason. Little, 1976.
The House That Jack Built. Holiday, 1985.
In a Pumpkin Shell. Harcourt, 1960.
James Marshall's Mother Goose. Farrar, 1979.
Mother Goose. Random, 1984. (Illus. by Provensen)
The Mother Goose Book. Random, 1976.
Mother Goose: The Classic Volland Edition. Hubbard, 1971.
Mother Goose's Nursery Rhymes. Knopf, 1984.
The Real Mother Goose. Rand McNally, 1944.
Ring O' Roses. Warner, 1976.
The Tall Book of Mother Goose. Harper, 1942.
Mother Goose Illustrated By Tomie De Paola. Putnam, 1985.
Mother Goose Rhymes. Disney, 1977.
Some Mother Goose rhymes will appear in both English and American collections of poetry for children.
Twelve copies of paperback: *Webster's New World Thesaurus* by Charlton Laird. Warner Books, 1974.

Activities: After some study of synonyms in the classroom with the teacher, librarian introduces the various thesaurus in the reference collection in the library. Students are paired and issued a paperback thesaurus. Students are instructed to read through the collection of Mother Goose books compiled and collected in the library. Each pair of students chooses a rhyme and re-writes it substituting synonyms from personal knowledge or from the thesaurus. Some students may need to use the thesaurus in the reference collection for more obscure words.

This process will take one or two periods. It can be finished in the classroom or in the library.

As soon as all groups are finished, students read aloud the rhymes they have re-written. Student audience guesses which rhyme it was originally.

Extension: The rhymes could be copied over in good, clear style and shared as a booklet with the fourth grade when they study synonyms.

USING MOTHER GOOSE RHYMES TO IDENTIFY PROBLEMS AND SOLUTIONS

Faye Jarrell

Montgomery Elementary
San Antonio, Texas

Grade Level: 5th grade

Time Frame: One week (45 min. daily)

Objectives: Become familiar with various forms of literature.
Promote the growth of reading.
Encourage creative and critical thinking skills.
Recognize and analyze problems in rhymes.
Create solutions for problems.
Integrate reading and writing.

General Information: The major focus is for students to be able to write a narrative composition which is a problem to be solved. The activities involving the Mother Goose rhymes, in which students learn to recognize problems and create solution, will lead into the fairy tale/folktale activities involving plot development of a problem-solution composition. Fifth grade students may be required to write a narrative paper on the TEAMS test.

Materials:

BOOKS:

Mother Goose, Grosset and Dunlap Publ., New York, 1972, (illustrated by Gyo Fujikawa).
The Annotated Mother Goose, William Baring-Gould, Meridian Publ., New York, 1967.

AUDIO/VISUAL:

"The Mother Goose Rhymes" (filmstrip) Cooper Films and Records, 1969.
"The Mother Goose Treasury" (filmstrip) Weston Woods, 1966.

Activities:

1. Many students think that Mother Goose verses are only appropriate for young children. To disprove that idea, background information should be given to students. This would include direct instruction, classroom discussion, and filmstrips and tapes on Mother Goose rhymes. The question: who was Mother Goose, should be discussed. Information to answer that question can be found in *The Annotated Mother Goose*, pages 16-18.

2. In order to convince students that "Mother Goose" was serious literature, and not just rhymes to be repeated by children at play, background information should be made available to them. The students should learn that some rhymes were written for humor or nonsense, such as "Pat-a-Cake", whereas, other rhymes were used to instruct children, such as "One Potato, Two Potato" and helped young children learn their letters and numbers. Some were intended to be political satires, such as "Mistress Mary, Quite Contrary" and "Bah, Bah, Black Sheep". Students might be interested in knowing that "Jack and Jill" was written to protest the measurement standards of that day, and that a "jack" was the measurement for one handful, and two "jacks" equaled a "jill". Research projects could develop from discussions.

3. Students should next read orally as many rhymes as time allows. Encourage the children to bring in their own copies of Mother Goose and share with the class. Show filmstrips of "Mother Goose."

4. The next session should be focused on problems and problem solving. In groups of four, students should brainstorm rhymes that have problems. This format could be followed as a model:
    1. What is the problem in this rhyme?
    2. What is one possible solution?

Example: "Peter Pumpkin Eater"
Problem: Wife is imprisoned in a pumkin shell.
Solution: Wife convinces husband to carve shell into jack-o-lantern for Halloween. Wife escapes.

5. After the brainstorming session, students should write their own individual problem and solution outline and share it with the class. Evaluation of this could be based on thoughtful analysis of problem and solution, elaboration and originality. See form #1 below.

6. The next step would be to take the outline and develop a one to two page story. See form #2 below. Students could write first drafts, share and revise with a partner, and then write final copies. Later these could be shared with the class.

Extension Activities:

1. Character analysis: The following pairs of characters could be compared and contrasted:
   a. Little Jack Horner and Jack Sprat
   b. Bo Peep and Little Boy Blue
   c. Peter Pumpkin Eater and Georgy Porgy
   d. Jack Be Nimble and Humpty Dumpty

2. Mother Goose Want-ads: the students should choose a rhyme and compose a want-ad describing the character in a job position or lost and found. Example:
   Looking for a good day-care facility for your children? Send them to Old Woman's Shoe. They will love playing in the gigantic shoe with many other children. Hot meals (broth) served daily (bread not included). Firm discipline administered when needed, especially before bedtime. Call 555-SHOE.

3. Students could rewrite a Mother Goose rhyme and modernize it.

4. Have students make up a "What's My Line" game giving clues to the character for others to guess the rhyme.

5. Students could write epitaphs for Mother Goose characters. Example: "Here lies Solomon Grundy: only lived a week" or " Little Jack Horner - A good boy - Died Christmas Day"

6. Have a Mother Goose Day and students could dress up as favorite characters and act out their rhymes. Prepare simple food and rename it "Blackbird Pie", etc.

7. Students might like to role play many of the rhymes for other students to guess.

8. For art, a large mural depicting various rhymes could be painted by students.

9. Using simple stick puppets, a Mother Goose Puppet Show could be presented.

10. Students might like to create a satirical cartoon about a Mother Goose rhyme.

FORM #1
FINDING PROBLEMS AND SOLUTIONS IN MOTHER GOOSE VERSES

1. Find at least five rhymes which have a problem.

2. Choose one of the rhymes and complete the following:

A. Title (or subject) of rhyme.

_____

B. Main character or characters._____

_____

C. What is the problem in the rhyme?

_____

_____

_____

D. Is there a solution? If so, what is it? _____

_____

E. If no solution is given in the verse, make up your own solution. Write it here.

_____

_____

_____

_____

3. Use the plan sheet to help you outline a story about this rhyme.

FORM #2
PLAN SHEET FOR A PROBLEM/SOLUTION NARRATIVE

INTRODUCTION: include the characters and the setting _____

_____

_____

_____

_____

PROBLEM: _____

_____

_____

_____

_____

_____

SOLUTION: _____

_____

_____

_____

_____

CONCLUSION: _____

_____

_____

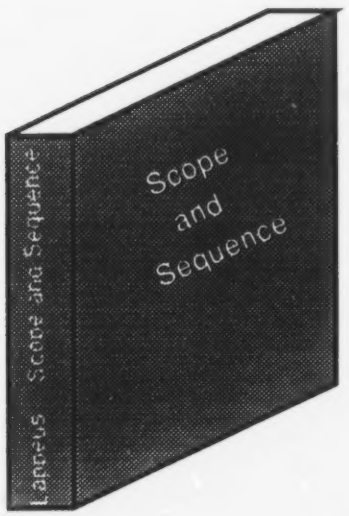
_____

_____

What was the theme in your story? What were you trying to get across to the reader?_____

_____

_____



Ideas for Elementary Learning:

Scope and Sequence

MYTHOLOGY, FOLK AND FAIRY TALE, AND FOLK RHYME

Janis Lappeus

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Purpose of this scope and sequence: To give librarians a sequential guideline and appropriate activities for introducing and teaching the following forms of children's literature: mythology, folk and fairy tales, and nursery rhymes.

This scope and sequence is designed for use by elementary school librarians and can be incorporated into any library skills program. Length of units will depend on the degree of coverage desired by each librarian.

LITERATURE APPRECIATION

Students will:

Be introduced to nursery rhymes and poetry	K	1	2	3	4	5
Dramatize simple rhymes, poems and stories	K	1	2	3	4	5
Be introduced to familiar folklore: i.e. *The Three Bears, Hansel and Gretel, Cinderella,* etc.		1	2	3	4	5
Be aware of folklore origins, themes and variants			2	3	4	5
Be introduced to less familiar folklore: i.e. by Jacobs, Grimm, Perrault and folklore from other countries			2	3	4	5
Be introduced to mythology				3	4	5

OBJECTIVES	SUGGESTED ACTIVITIES

LITERATURE APPRECIATION

Students will:

1. Be introduced to mythology

1.1 Begin this unit of study by discussing the following:

a. purpose of Greek mythology
b. role of gods and goddesses
c. why mythology is called "the first folklore"

Sources:

D'Aulaire, I. *D'Aulaire's Book of Greek Mythology,* Doubleday, 1962.

Low, A. *The Macmillan Book of Greek Gods and Heroes,* Macmillan, 1985.

Norton, D. *Through the Eyes of a Child,* Merrill, 1983.

1.2 Read many selections from:

D'Aulaire, I. *D'Aulaire's Book of Greek Myths,* Doubleday, 1962.

Fisher, L. *The Olympians: Great Gods and Goddesses of Ancient Greece,* Holiday, 1984.

Low, A. *The Macmillan Book of Greek Gods and Heroes,* Macmillan, 1985.

Colum, P. *The Golden Fleece and the Heroes Who Lived Before Achilles,* Macmillan, 1983.

Swinburne, L. *Ancient Myths: The First Science Fiction,* Raintree, 1977.

Homer. *The Odyssey* (translated by Robert Fitzgerald), Doubleday, 1961.

Richardson, I. *Odysseus and the Cyclops,* Troll Associates, 1984.

2. Be introduced to familiar folklore: i.e. *The Three Bears, Hansel and Gretel, Cinderella,* etc.

1.3 Write an original myth explaining the origin of some natural phenomenon.

1.4 Write a letter to Odysseus warning him to stay away from the Cyclops.

1.5 Using the Yellow Pages of your telephone book, list modern businesses whose names are associated with mythology (eg. Atlas Moving, FTD Florist, etc.).

1.6 Choose one favorite myth and change the ending.

1.7 Have students choose their favorite myths and make mobiles to depict those myths.

1.8 Study food of the gods. Have a Greek feast.

2.1 Share some of the. following tales (choose any version available)

For Primary Grades (K-2):
The Three Bears
The Three Little Pigs
The Little Red Hen
Henny Penny
Little Red Riding Hood
The Shoemaker and the Elves
Rumpelstiltskin
Jack and the Beanstalk
Hansel and Gretel

For Intermediate Grades (3-5):
Cinderella
Rapunzel
Puss in Boots
The Frog Prince
The Sleeping Beauty
Snow White

2.2 Brainstorm with class and list all the familiar folktales they can remember.

2.3 Discuss characteristics of folklore:
Sources:
Lukens, R. *A Critical Handbook of Children's Literature*, Scott, Foresman, 1986.
Norton, D. *Through the Eyes of a Child*,Merrill, 1983.

a. any story that was originally handed down by word of mouth--oral tradition
b. formula beginning and ending--"Once upon a time" and "they lived happily ever-after". The opening is consistent with good triumphing over evil
c. strange and wonderful happenings--element of magic is used to resolve problems
d. definite contrasts of good and evil--the good and bad characters are easily distinguishable; good triumphs over evil; justice prevails and evil is punished
e. purpose--to teach and entertain

2.4 Read the following to class:
Rockwell, A. *The Old Woman and Her Pig*, Crowell, 1979.
Lamont, P. *The Troublesome Pig*, Crown, 1985.
Lewis, B. *Home Before Midnight*, Lothrop, 1984.
Have class list ways in which the three versions of the same tale are alike and different. Examine the use of illustration.

2.5 Read the following to class:
Galdone, P. *The Three Little Pigs*, Houghton-Mifflin, 1979.
Reinl, E. (Illustrator) *The Three Little Pigs*, Picture Book Studio, 1983.
Divide class into groups and write another ending for this familiar folktale.

2.6 Select a favorite folktale such as *Jack and the Beanstalk* (any version). Have class rewrite the tale from the giant's point of view.

3. Be aware of folklore's:

a. origins

3.1 To explain the concept of origin use:
Norton, D. *Through the Eyes of a Child,* Merrill, 1983.
Card catalog in your own library.

Emphasize origin whenever folklore is read to students.

b. themes

3.2 To illustrate the concept of theme, the following books may be examined:

Never satisfied:

The Fisherman and His Wife (various editions)
McDermott, G. *Stonecutter: a Japanese Folktale,* Penguin USA,1975.
Brown, M. *Once a Mouse,* Macmillan, 1961.
Yolen, J. *Favorite Folktales from Around the World,* "The Old Woman Who Lived in a Vinegar Bottle", Pantheon, 1986.

Greed, pride, curiosity:

Bang, M. *Dawn,* Morrow, 1983.
Yagawa. *Crane Wife,* Morrow, 1981.
Matsutani, M. *Crane Maiden,* (o.p.).
Uchida, Y. *The Grateful Crane* (o.p.).

Trickster folklore:

Maestro, G. *Tortoise's Tug of War,* Bradbury Press, 1971.
Harris, J. *Jump: the Adventures of Brer Rabbit,* HBJ, 198 .
Harris, J. *Jump Again! More Adventures of Brer Rabbit,* HBJ, 1987.
Haley, G. *A Story, A Story,* Macmillan, 1970.
Galdone, P. *The Monkey and the Crocodile,* Houghton-Mifflin, 1979.
Yolen, J. *Favorite Folktales from Around the World,* "The Hodja and the Cauldron", Pantheon, 1986.

Runaway food:

Sawyer, R. *Journey Cake, Ho!*, Penguin USA, 1953.
Mosel, A. *The Funny Little Woman*, Dutton, 1972.
Galdone, P. *The Gingerbread Boy*, Houghton-Mifflin, 1983.
Thompson, S. *One Hundred Favorite Folktales*, "The Pancake", Indiana University Press, 1968.
Pomerantz, C. *Whiff, Sniff, Nibble & Chew*, Greenwillow, 1984.

Working together:

McDermott, G. *Anansi the Spider*, Holt, 1972.
Aardema, V. *Riddle of the Drum* (o.p.).

Silly stories:

Galdone, P. *The Three Sillies*, Houghton-Mifflin, 1981.
Walker. *Just Say Hic* (o.p.).
Hague, K. *The Man Who Kept House*, HBJ, 1981.
Yolen, J. *Favorite Folktales from Around the World*, "The Sausage", Pantheon, 1986.
Zemach, H. *The Three Wishes*, Farrar, Straus & Giroux, 1986.

Why stories:

McDermott, G. *Anansi the Spider*, Holt, 1972.
Haley, G. *A Story, A Story*, Macmillan, 1970.
Steptoe, J. *The Story of Jumping Mouse*, Lothrop, 1984.
Robbins, R. *How the First Rainbow Was Made*, Houghton-Mifflin, 1980.
Yolen, J. *Favorite Folktales from Around the World*, "How Mosquitos Came to Be", Pantheon, 1986.

Folktale heroines:

De LaMare, W. *Molly Whuppie*, Farrar, Straus & Giroux, 1983.
Minard, R. *Womenfolk & Fairy Tales*, Houghton-Mifflin, 1976.
Riordan, J. *The Woman in the Moon and Other Tales of Forgotten Heroines*, Dial, 1985.
Vuong, L. *The Brocaded Slipper and Other Vietnamese Tales*, Harper & Row, 1982.
Lurie, A. *Clever Gretchen and Other Forgotten Folktales*, Harper & Row, 1980.

c. variants

3.3 To illustrate the concept of variants the following books may be used:

Compare and constrast using a Venn diagram:

Opie, I. *The Classic Fairy Tales,* "Cinderella", Oxford University Press, 1974.
Louis, A. *Yeh-Shen: a Cinderella Story from China,* Putman, 1988.
Vuong, L. *The Brocaded Slipper and Other Vietnamese Tales,* "The Brocaded Slipper", Harper & Row, 1982.
Hooks, W. *Moss Gown,* Clarion, 1987.
Jacobs, J. *Tattercoats,* Putnam, 1989.
Myers, B. *Sidney 'Rella & the Glass Sneaker,* Macmillan, 1985.
Minard, R. *Womenfolk and Fairy Tales,* "Cap 'O Rushes", Houghton-Mifflin, 1976.
Steptoe, J. *Mufaro's Beautiful Daughters,* Lothrop, 1987.
Clark, A. *In the Land of Small Dragon,* Penguin USA, 1979.

Compare and contrast:
Grimm, J. *The Complete Grimm's Fairy Tales,* "Rapunzel", Pantheon, 1944.
Basile, G. *Petrosinella* (o.p.).

Compare and contrast:
Cole, J. *Bony Legs,* Macmillan, 1983.
Isele, E. *The Frog Princess: A Russian Tale Retold,* Haper & Row, 1984.
Lurie, A. *Clever Gretchen,* "The Black Geese", Harper & Row, 1980.
Silverman, M. *Anna and the Seven Swans,* Morrow, 1984.

Compare and contrast:
Grimm, J. *The Sleeping Beauty* (any version).
Grimm, J. (Illustrated by E. LeCain)
Thorn Rose, Or, The Sleeping Beauty, Penguin, 1978.
Lurie, A. *Clever Gretchen,* "The Sleeping Prince", Harper & Row, 1980.

3.4 Rewrite any of the above stories from the viewpoint of a secondary character.

3.5 Choose one folktale and add a new ending.

3.6 Compare and contrast the plots of several tales asking:

a. What problems did the characters have to solve?
b. What actions were taken to solve the problems?
c. How were the solutions alike or different?
d. What would you change if you were writing your own version?

3.7 Have students design a coat of arms for Cinderella, Rapunzel, Sleeping Beauty or Beauty. All of these heroines married handsome princes and lived happily ever after. Students should use the following as a guide in their design and coloring:

red - sacrifice, bravery
purple - royalty
white - faith
yellow - honor
blue - sincereity
green - hope
black - evil, sorrow

At the conclusion, each student explains his coat of arms. Display students' work.

4. Be introduced to less familiar folklore: eg. by Jacobs, Grimm, Perrault and folklore from other countries.

4.1 Share some of the following:

For Primary Grades (K-2):

Grimm, J. *The Fisherman and His Wife,* Holiday, 1988.
The Goose Girl, Creative Ed., 1986.
Snow White and Rose Red, Prentice-Hall, 1984.
Mosel, A. *Tikki-Tikki-Tembo,* Holt, 1968.
Ross, T. *Lazy Jack,* Dial, 1986.
The Three Sillies, (various editions).
DePaola, T. *Fin M'Coul,* Holiday, 1981.

Aardema, V. *Why Mosquitoes Buzz in People's Ears* (African), Dial, 1975.
Troughton, J. *Tortoise's Dream* (African), P. Bedrick, 1986.
Bishop, C. *The Five Chinese Brothers* (Chinese), Putnam, 1938.
Bennet, J. *Teeny Tiny* (English), Putnam, 1986.
Gag, W. *Wanda Gag's Six Swans* (German), Putnam, 1982.

For Intermediate Grades (3-5):
Grimm, J. *The Complete Grimm's Fairy Tales,* Pantheon, 1944.
Opie, I. *The Classic Fairy Tales,* Oxford University Press, 1974.
Yolen, J. *Favorite Folktales from Around the World,* Pantheon, 1988.
Bryan, A. *The Cat's Purr* (African), Macmillan, 1985.
Hogrogian, N. *The Contest* (Armenian), Greenwillow, 1976.
Bider, D. *The Buried Treasure* (Russian), Dodd, Mead, 1982.
Kendall, C. *Sweet and Sour: Tales from China,* Houghton-Mifflin, 1979.
Thompson, S. *One Hundred Favorite Folktales,* Indiana University Press, 1968.
Rogasky, B. *The Water of Life* (German), Holiday, 1986.
Bang, B. *The Old Woman and the Rice Thief* (Indian--o.p.).
Newton, P. *The Five Sparrows* (Japanese--o.p.).
Hague, K. *East of the Sun and West of the Moon* (Norwegian), HBJ, 1989.
Ransome, A. *The Fool of the World and the Flying Ship* (Russian), Farrar, Straus, & Giroux, 1968.

4.2 Divide class into several groups. Each group writes their own folktale aided by the following:

a. What is the main character's name?
b. Who rejects the main character and why?
c. What acts must he/she perform?
d. How is the hero/heroine helped?
e. What happens at the end of the story?

Illustrations may also be added.

4.3 Transform your favorite folktale villian into a hero by writing his side of the story.

4.4 Divide the class into small groups. Students make paper bag puppets of their favorite folktale character. Use the puppets to tell the tale.

4.5 Students pretend they are folktale characters. Students write or tell about their problems, feelings, hopes and dreams.

5. Be introduced to nursery rhymes and poetry.

5.1 Read many selections from:
Baring-Gould, W. *The Annotated Mother Goose,* World Publishing Company, 1967.
De Paola, T. *Tomie De Paola's Mother Goose,* Putnam, 1985.
Fujikawa, G. *The Original Mother Goose.* Putnam, 1981.
Marshall, J. *James Marshall's Mother Goose,* Farrar, Straus & Giroux, 1986.
The Real Mother Goose. illus. by Blanche Wright, Macmillan, 1916.
Mother Goose: A Collection of Classic Nursery Rhymes. illus. by Hague, Holt, 1984.
Opie, I. *The Oxford Nursery Rhyme Book,* Oxford University Press, 1955.
The Random House Book of Mother Goose. selected by A. Lobel, Random, 1986.

5.2 Make a Mother Goose mural. Assign groups of children a rhyme to illustrate on a mural using fabric, wallpaper, construction paper, string, etc.

5.3 Choose one favorite rhyme, read to class. Make a language experience chart sequencing the events in the story.

5.4 Many nursery rhymes have been put to music. Sing several and teach to children.

Sources:

Children's All-Time Mother Goose Favorites, (cassette), Educational Activities.

Mother Goose, (cassette) Caedmon Records

Mother Goose Rhymes and Other Stories, (cassette), Clearvue, 1976.

Shakin' Loose with Mother Goose narrated by Steve Allen & Jayne Meadows, (cassettes), Kidsmatter.

Songs in Motion: Activity Songs and Nursery Rhymes,, (cassettes), Educational Activities.

5.5 Encourage students to write their own nursery rhyme.

5.6 Discuss the possible origins of Mother Goose:
(Source: Baring-Gould, W. *The Annotated Mother Goose,* World Publishing Company, 1967)

a. perhaps she was the Queen of Sheba who lived in biblical times
b. perhaps she was Queen Bertha, mother of Charlemagne known as "Goose-Footed Bertha" because of a deformed foot
c. perhaps she was Elizabeth Foster Goose, whose son-in-law, Thomas Fleet, reportedly published a book entitled "Songs for the Nursery or Mother Goose's Melodies for Children" in 1719

5.7 Classify various types of nursery rhymes according to the following, and have students find more examples of each and write them on a chart:

a. lullabies--"Rock-a-bye-baby"
b. finger plays--"This Little Piggy"
c. stories--"Little Miss Muffet," "The Three Little Kittens," "The Queen of Hearts"
d. teaching--"One, Two Buckle My Shoe," "A is an Apple Pie"
e. prayers--"Now I Lay Me Down to Sleep," "Matthew, Mark, Luke and John"
f. riddles--"Humpty Dumpty," "Riddle me, Riddle me . . ."

5.8 Rhyming words - have students write different rhyming words to end each line of a rhyme. Discuss how these change the meanings.

5.9 Invite a kindergarten class to come to the library for a rhyme storytime presented by an upper level class.

5.10 Write a story using a Mother Goose character.

5.11 Have students write rhymes about themselves starting each line with a letter of their first name.

5.12 Write new verses or endings for existing rhymes.

6. Dramatize rhymes, poems and

6.1 Read *The Three Billy Goats Gruff* (any version). Children retell with pictures as prompts. Other stories also work well:
Merrill, E. *Epaminondas* (o.p.)
Parkinson, K. *The Enormous Turnip*, Whitman, 1986.

6.2 Have students come dressed as their favorite Mother Goose characters.

6.3 Choose a favorite rhyme. Have students act it out.

6.4 Put on a puppet show using paper plate or stick puppets.

6.5 Make felt mice, pipe cleaner spiders, etc. to use while reciting rhymes.